

THE INLAND PRINTER



GORDON
ERTZ

219 SEPTEMBER 1916

This advertisement is inserted
Merely to keep our name before you
And not for the purpose of soliciting
trade.

However, we are in fairly good supply
Of such colors as the market affords,
As well as some specialties,
Now difficult to obtain.

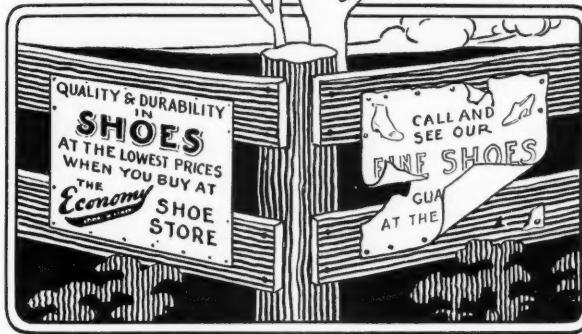
We shall, therefore, as ever, be glad
To give your inquiries our prompt
attention,
And place our services at your disposal.



Sigmund Ullman Co.

New York Chicago Cleveland

Experience



"One DID and One DID NOT"

The tragedy of the cross roads. You see it everywhere — good and bad printing due to right and wrong paper. Competing dealers depend upon their printers for assistance in overcoming competition. The selecting of paper is vital in any advertising plan as depicted in this illustration.

When you have a job that requires a Cardboard or Bristol, look to the "Butler" line. It is complete in range, quality, and price. Each brand is made to serve for certain purposes.

Window Cards, Fans, Out-door Signs, Advertising Cut-outs, etc., all require stock of peculiar qualifications. Our knowledge along this line can be made of use to you in solving your problems.

Experience — Back of "Butler Brands" are seventy-two years of it — seventy-two years of conscientious service to printers and advertisers. If longevity in the study of your needs makes for efficiency, you will agree that our organization can be made of valuable assistance to you.

Let us know what your requirements are in the Cardboard & Bristol line, and be prepared to get some interesting facts.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.	Sierra Paper Co.	Los Angeles, Cal.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Central Michigan Paper Co.	Grand Rapids, Mich.
Mississippi Valley Paper Co.	St. Louis, Mo.	Mutual Paper Co.	Seattle, Wash.
Southwestern Paper Co.	Dallas, Texas	Commercial Paper and Card Co.	New York City
Southwestern Paper Co.	Houston, Texas	American Type Founders Co.	Spokane, Wash.
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co. (Export only)	New York City
		National Paper & Type Co.	Havana, Cuba
		National Paper & Type Co.	City of Mexico, Mexico
		National Paper & Type Co.	Monterrey, Mexico
		National Paper & Type Co.	Guadalajara, Mexico
		National Paper & Type Co.	Buenos Aires, Argentine Republic



ESTABLISHED
1844

J.W. Butler Paper Company Chicago



Converting the "Old Man"

THE Purchasing Agent entered the President's office one day in great distress of mind. "It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor."

"Hm! I've noticed he's rather generous with our funds. What's he up to now?"

"It's the catalog. After I've gotten the cost down to bed rock through competitive bids, what does Thompson do but let the job out to a new printer for five hundred dollars more than we paid last year, and he has bought a carload of new paper at four cents a pound more than we ever paid."

The "Old Man" reached for his telephone with some vehemence and called for Thompson.

"Thompson," said the "Old Man," "Williams tells me you are running wild on the catalog. Please let me know just what you are doing."

We never said Thompson was tactful; also he was young and so mad his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene.

"I'm doing this, Mr. Armstrong. I've tired of getting out a catalog that would disgrace a general store in the backwoods. For ten years, I've been trying to get results with paper not fit to print an auction notice on—with a bunch of woodcuts that look like old-time magazine Civil War scenes—with a printer so

poor he has to take our job to pay back salary to his printer's devil. I say I'm tired of it. This firm has spent twenty years building up a national prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalog we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide its head in a puddle of ink. If that's running wild, then you are running wild hiring gentlemen instead of hobos to represent you on the road. You ran wild in building this splendid factory instead of a shack."

"Steady, Thompson, steady," interrupted the "Old Man" with a grin. "You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustn't lose our ideals just because we are approaching middle life. I'm frank to admit I have been ashamed of that catalog for three years. I've never known why. It

isn't like us. Go to it, Thompson. There isn't a printer in existence that can get out too good a catalog for this business."

What we started out to say was, that we make fine printing papers—not meaning by the word "fine" a sort of unnecessary de luxe-ness, but simply paper so surfaced that it will preserve all of the quality—the overtones, so to speak—of the finest engravings. We make a variety of fine papers, each better suited than the others to a particular style of drawing and engraving.

Warren's Cameo has a lusterless, ivory-like surface, beautiful in itself, and peculiarly adapted to subjects having soft, deep tones, as for instance, platinum photographs or scenic views. Warren's Lustro, on the other hand, is a brilliant, polished paper which makes an engraving sparkle with life and snap.

Cumberland is a glossy, coated paper of moderate cost and splendid printing quality.

Silkote is made to supply at a low price part of the demand for dull-finished paper created by the effectiveness of Cameo.

Printone, a semi-coated, is much in demand for large edition booklets and folders.

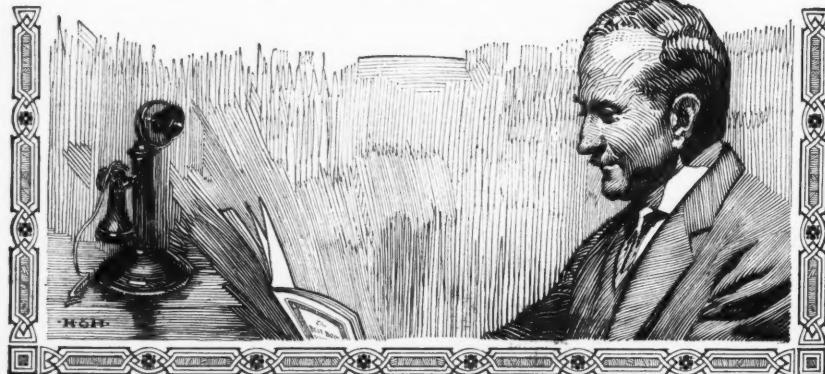
Don't you begin to see there is a lot to learn about paper? Our Suggestion Book and Supplementary Booklets constitute a liberal education on the subject. They are free if you will write on your business letter-head.

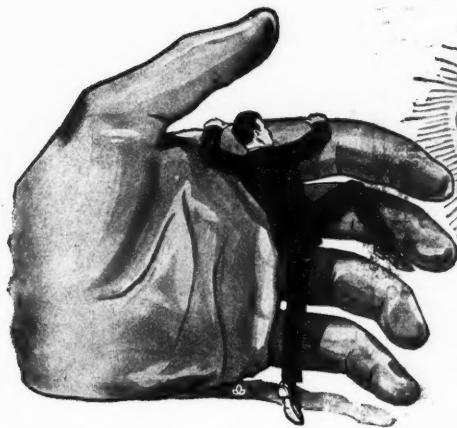


Printing Papers

S. D. WARREN & COMPANY, 160 Devonshire St., Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers





You can get over the HUMAN OBSTACLE —

THREE'S an obstacle in your plant that holds you back from maximum profits. It's the human hand.

You can't remove it, even if you would, because it is essential to all progress. But, *you can use it to better advantage*, so that it ceases to be an obstacle and becomes instead a boost.

A machine can *never displace* the human hand. But a machine can uplift, dignify and relieve the drudgery of the hand and make it more *comfortable*, more *productive*, more *efficient*, more *valuable* and more *prosperous*.

Analysis shows that *hand-fed* Cylinder Presses are not as profitable as many printers suppose. Particularly is this true in commercial plants where so much time is lost in getting ready for the runs.

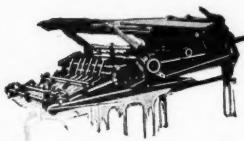
The only way that this lost time can be made up is by running the presses at top speed.

Cross Continuous Feeders work accurately at the maximum speed of the press, increasing the output fully 30% over hand-feeding.

This increase of output in a year would be worth to you probably \$1,000, as against a cost of only \$250 for maintenance and operation. You might as well have that extra \$750 in your pocket.

Are you willing to be *shown the facts*? If so, send us a postal. No obligation involved.

CROSS CONTINUOUS FEEDER



DEXTER FOLDER COMPANY

Paper Folding, Feeding, Binding, Cutting, Bundling Machinery

New York
Chicago
Philadelphia

Boston
Detroit
Atlanta

Dallas
San Francisco
Toronto

Efficiency Suggests Standardization

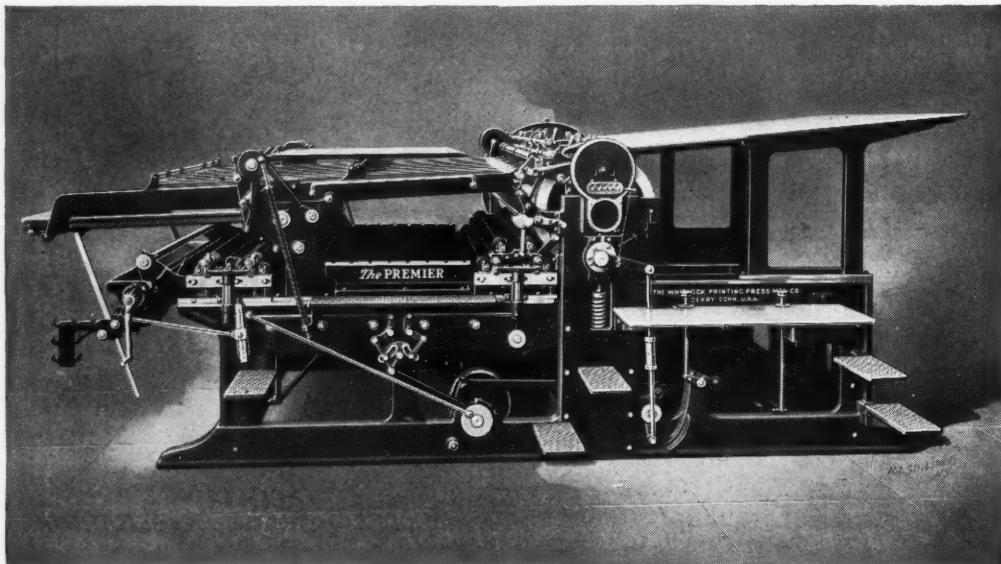
of plant equipment—which is right, too, if the basis started from is correct.

The Two-Rev. press you are using, however great its reputation or in what volume its sale, may be nowhere near so good as some other.

If you start with *inferiority, standardization* may be the forerunner of *calamity*.

Standardize your press equipment, do; but only after you have surely got the best press to start the standardization with.

Only a careful, intelligent and unprejudiced comparison between the various Two-Revolution presses will demonstrate which is the best. Such an investigation will demonstrate that



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d Street. CHICAGO: 318 Fisher Building, 343 South Dearborn Street. BOSTON: 510 Weld Building, 176 Federal Street

A G E N C I E S

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver—AMERICAN TYPE FOUNDERS CO., Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave. Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West. Montreal, P. Q.—GEO. M. STEWART, Esq., 92 McGill St., Canada East. HALIFAX, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia.

Destruction Reproduction Construction

THREE VITAL FACTORS IN THE MAKING OF HISTORY

RUINED homes and a conquered nation result from war—the sword's vocation. By making records of every deed the pen constructs that people may read; but very few would ever know what takes place now, or did long ago, had not the printing press blazed the way for our worldwide intercourse to-day. Through books, newspapers and magazines in every known language are seen tales alike of war, peace and progress—such is the power of the press. To reproduce these mighty deeds the printing press good Rollers needs, that when well-seasoned will not shrink and perfectly distribute ink. Our "Fibrous" Rollers meet each demand, and long, hard service they will stand, wearing so well they've proved to be a great pressroom economy.

Order from any of the five addresses below.

Bingham Brothers Company

(Founded 1849)

Roller Makers

NEW YORK (Main Office)	406 Pearl St.
PHILADELPHIA	521 Cherry St.
ROCHESTER	89 Allen St.
BALTIMORE	131 Colvin St.

Allied with

BINGHAM & RUNGE CO.

CLEVELAND . . . E. 12th St. and Power Avenue



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

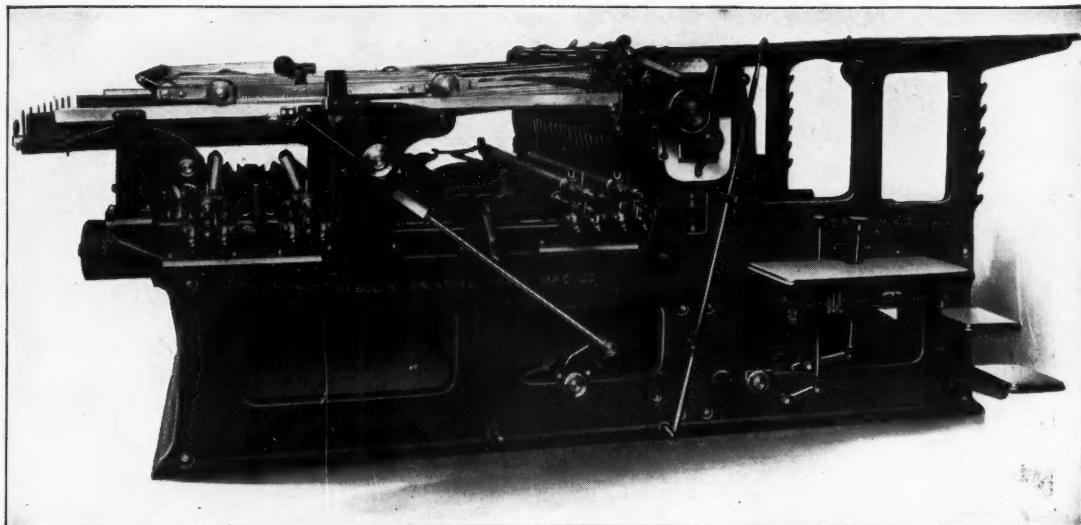
CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

The Babcock "Optimus"



THE OPTIMUS DELIVERY

The Optimus Printed-Side-Up Front Delivery—the first successful printed-side-up delivery—has never been equaled.

No adjustments are needed for different sizes or qualities of paper, from tissue to cardboard. Slip-sheeting is eliminated, save when a very heavy body of ink is used or with certain colors in process printing.

THE OPTIMUS DELIVERY

Is the simplest, the most convenient and most satisfactory delivery ever built into a flat-bed press. Tapes and guides are instantly adjustable crosswise without the use of tools and always stay where placed.

On all large sizes the driving mechanism is underneath the carriage, out of the way, which obviates all danger from carelessness in handling and makes the slip-sheeting attachment perfectly accessible. Large, easy-rolling carriage wheels on wide tracks give a firm, smooth-running carriage. Our Patented Automatic Tighteners keep the tapes at an even tension.

Every printed sheet is in full view of the feeder and pressman for more than a complete revolution of the cylinder and the printed surface is not touched until the next sheet is dropped upon it.

THE OPTIMUS DELIVERY IS FAULTLESS

See it at work and write us.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

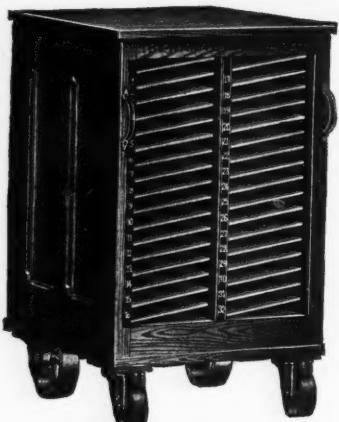
38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

September is the Time

—before the big fall rush—to take a survey of your Composing Room; to check it up and find its shortcomings and thus increase your efficiency in that Department with consequent added profit during the busy months following.



**Rolling Galley Cabinet
Wood Construction**

Our Efficiency Engineers can tell you where your plant needs rearranging and how to do it. They will bring to your problems experience gained in hundreds of plants where they have already made improvements.

This service costs you nothing. You merely pay for such equipment as you decide to buy. You are under no obligation to buy anything. If you do buy, it will be with the knowledge on your part that it is equipment which will save enough to pay its way in a very short time.

Sounds too good to be true! Why not let us put our time up against yours and prove it? Write now before our engineers are too busy to give early attention.



**Rolling Galley Cabinet No. 664
Steel Construction. Capacity 32 Double
Column Galleys**

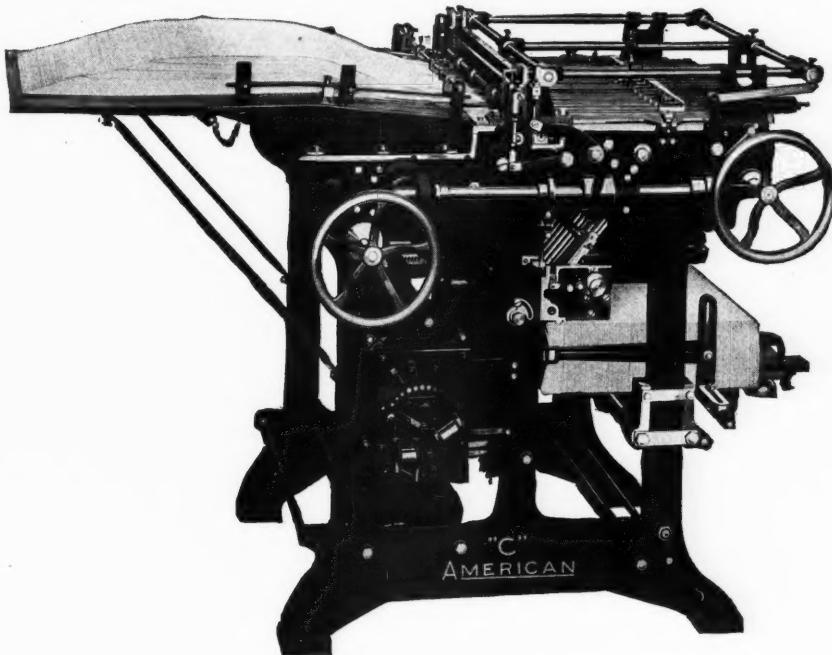
The Hamilton Manufacturing Company

**HAMILTON EQUIPMENTS ARE CARRIED IN STOCK
AND SOLD BY ALL PROMINENT TYPEFOUNDERS
AND DEALERS EVERYWHERE**

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

AMERICAN HIGH SPEED TAPELESS JOB FOLDERS



**"THAT AMERICAN
IS THE BEST BUY
I EVER MADE"**

A lower output cost through higher speed and ability to handle any job you can print—regardless of weight or kind of paper and with greater accuracy and less waste—are the reasons why American High Speed Tapeless Job Folders are the **BEST ADAPTED AND MOST PROFITABLE FOLDING MACHINES FOR THE PRINTER.**

They are the quickest to make ready—run the fastest—take the least floor space and the upkeep is practically nothing.

Our illustrated catalog explains.

We will prove to you by demonstration—as we have to a long list of enthusiastic users.

It will pay you to investigate Americans—write to-day for Catalog "H".

**THE AMERICAN FOLDING MACHINE COMPANY
WARREN, OHIO**

ARTISTIC PRINTING

requires inks of quality. We are manufacturers of the highest grade of printing inks suitable for particular printers who do the finest class of work.



The Fuchs & Lang Manufacturing Company

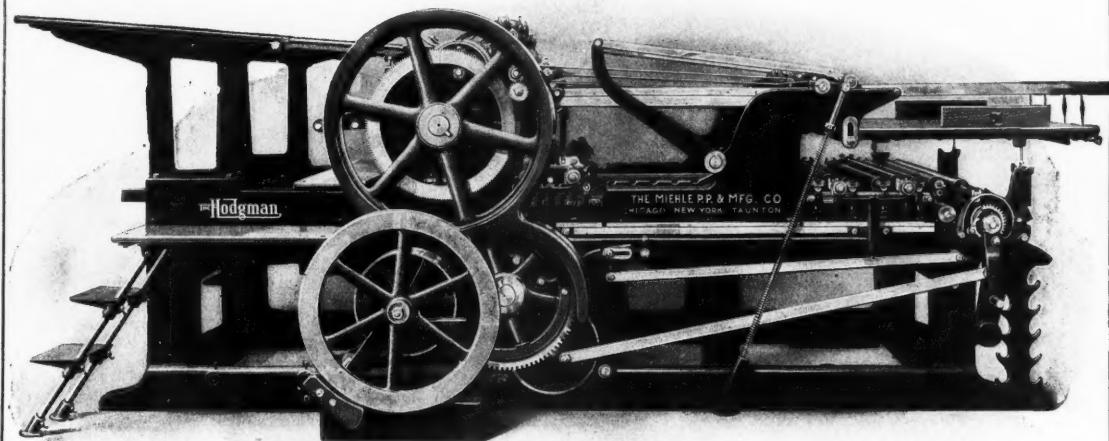
119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

THE Hodgman,

Two-Revolution Four-Roller Press



THE purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements

Write for information concerning The Hodgman
to any of the addresses below

Miehle Printing Press & Manufacturing Co.

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL.	1218 Monadnock Block	BOSTON, MASS.	176 Federal Street
NEW YORK, N. Y.	38 Park Row	SAN FRANCISCO, CAL. . .	401 Williams Building
DALLAS, TEXAS	411 Juanita Building	ATLANTA, GA. .	Dodson Printers Supply Company
	PHILADELPHIA, PA. .	Commonwealth Trust Building	

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

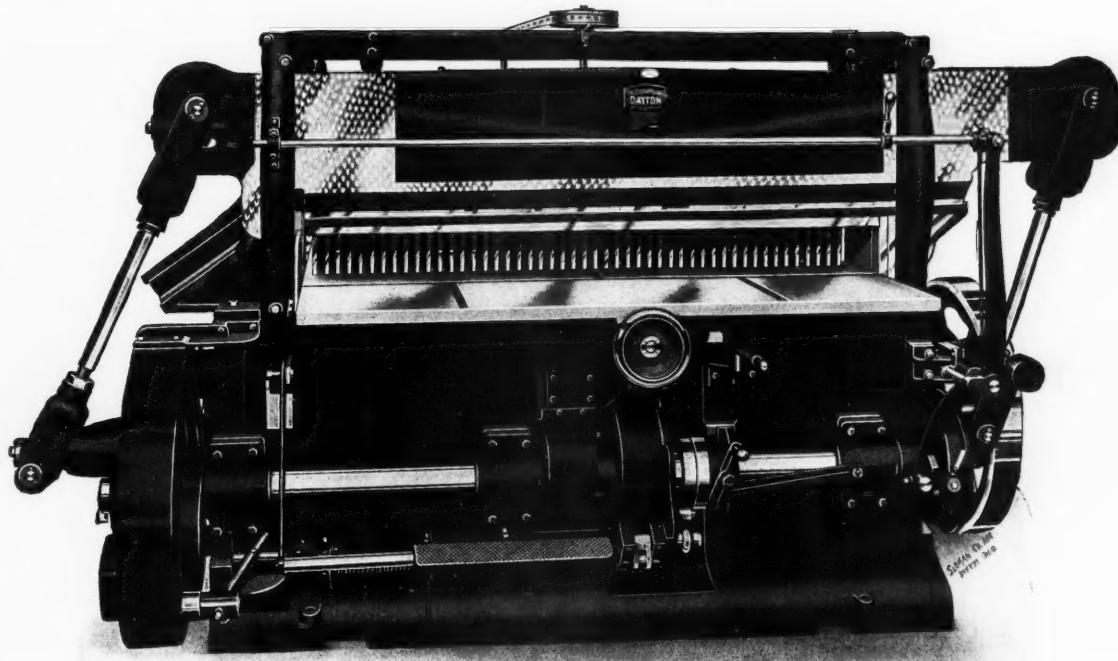
THE FRANKLIN COMPANY

DESIGNERS
PHOTO-PROCESS
ENGRAVERS
ELECTROTYPEERS
NICKELTYPERS

720-734 SOUTH DEARBORN ST.
CHICAGO

VIEW SOUTH ON DEARBORN ST.
SHOWING COMPLETE PLANT THE FRANKLIN CO.

The Seybold "Dayton" Automatic Cutting Machine



SEYBOLD PATENTS. Illustration 56 in., 64 in., 73 in., 84 in., Sizes

The Seybold "Dayton" Automatic Cutting Machine fulfills every requirement of the modern printing plant. More modern improvements have been *built into* the "Dayton" Cutter than can be found on any other Paper Cutting Machine.

This is one of the reasons why we are selling these machines faster than we can build them.

Literature and Demonstration upon request

THE SEYBOLD MACHINE COMPANY MAKERS OF HIGHEST GRADE MACHINERY

For Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, Etc.

MAIN OFFICE AND FACTORY: DAYTON, OHIO, U. S. A.

BRANCHES AND AGENCIES

NEW YORK - - - - -	THE SEYBOLD MACHINE CO., E. P. Lawson	- - - - -	151-163 W. 26th St.
CHICAGO - - - - -	THE SEYBOLD MACHINE CO., C. N. Stevens	- - - - -	112-114 W. Harrison St.
ATLANTA - - - - -	J. H. Schroeter & Bro.	TORONTO - - - - -	The J. L. Morrison Co.
DALLAS - - - - -	Barnhart Bros. & Spindler	WINNIPEG - - - - -	Toronto Type Foundry Co., Ltd.
SAN FRANCISCO - - - - -	The Norman F. Hall Co.	LONDON - - - - -	Smyth-Horne, Ltd.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Monotype Type&Rule Caster

puts all necessary material right at the

Compositors' Finger Tips



Distribution is Waste—Stop It!

LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

NEW YORK: World Building
BOSTON: Wentworth Building

CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building

A. T. L. NUSSA, Aguiar 110, Havana, Agent for Mexico, Central America, and the West Indies

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EVERY SCOTT PRESS OFFSET

in the country is running along every day, and most of them every night, trying to keep up with the demand for work that these presses have created.

IF YOU ONLY KNEW

that Scott Offset Presses and Offset plate making processes have done away with the necessity of making half-tone plates, also with electrotyping, and almost eliminating make-ready, you might be interested in same.

IF YOU ARE IN CHICAGO

during the week beginning September 18th it will pay you to come over to the Sherman Hotel, where the National Association of Employing Lithographers are holding their Convention, become acquainted with the leaders of the Lithographic Industry, and you will find the majority of them are users of Scott Offset Presses.

WHILE IN CHICAGO

you and your associates are cordially invited to make your headquarters at our office in the Monadnock Block, 53 West Jackson Blvd., and our representatives are at your service at all times.

WALTER SCOTT & COMPANY

New York Office
1457 BROADWAY

DAVID J. SCOTT, General Manager

Chicago Office
MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.
CABLE ADDRESS: WALTSCOTT. NEW YORK. CODES USED: ABC(5th EDITION) AND OUR OWN

We Have a New Catalog Here for You



Each of the catalogs pictured below contains many pages of vital matter — each interesting and instructive to any printer interested in greater job-plant efficiency. A brief description is given below and we want your request for your catalogs according to your needs. No charge. No obligation.

CATALOG OF GOLDFING JOBBERS

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, rigidity and durability, unexcelled ink distribution — a press capable of raising the standard of his printed product — decreasing the percentage of cost and increasing the net profits.

CATALOG OF PEARL PRESSES

This is for the man interested in a small, fast press for small work — for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

CATALOG OF GOLDFING CUTTING MACHINES

This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 42-inch, and adaptable for cutting or trimming of paper, cardboard, leather, cloth, veneer — all stocks from tissue to tin.

CATALOG OF PRINTERS' MACHINERY AND TOOLS

This is for the printer who is interested in a general sense and whose requirements are varied.

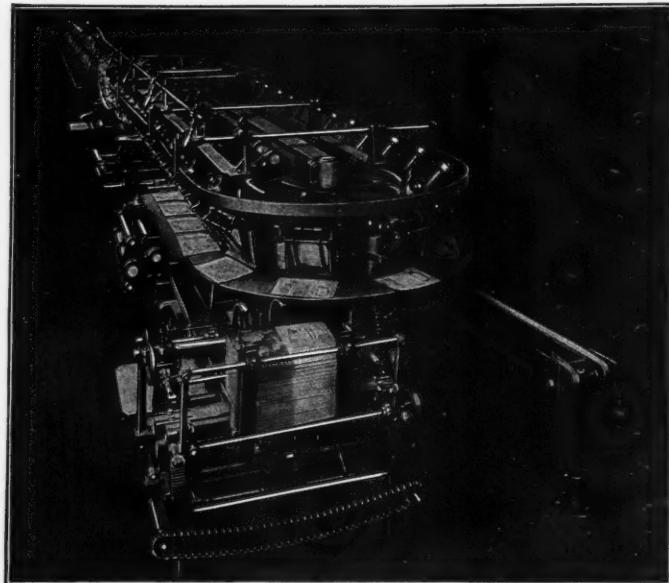
CATALOG OF TOOLS AND SUPPLIES

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Type-High Gages, etc.

CATALOG OF GOLDFING HOT EMBOSSE

This catalog shows our electrically heated attachment facilitating hot embossing on any job press — producing the deepest and most difficult kind of embossing jobs with only a little more than an ordinary printing impression — and introducing the fact that more heat and less impression is the correct theory for best results in embossing effects.

GOLDFING MFG. COMPANY, Franklin, Mass.



**The Juengst
Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-
Coverer
Gatherer-Stitcher-
Binder**

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

or—

A gathered, wireless (or
perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS

SEE THE EMBOSO PROCESS AT THE PRINTING SHOW



You have heard lots of talk, for and against the EMBOSO PROCESS of relief printing in embossed and engraved effects, without dies or plates.

When you get to the Printing Show at Madison Square Garden, New York, Sept. 30th to Oct. 7th, you will find the EMBOSO PROCESS operating right on the main aisle near the front door, where you can't miss it.

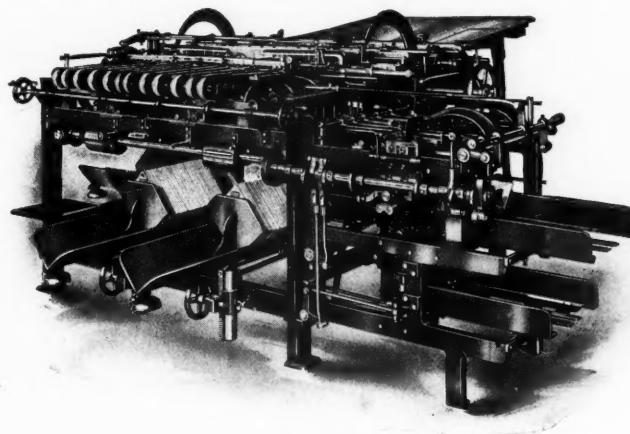
See it work. Find all the fault with it that anybody has ever told you, but—be ready to place your order, for you will be convinced that it is the best money-maker in the printing business.

Machines for all shops,
big and little.
\$400.00 down to \$125.00.

EMBOSO SALES COMPANY
Owners of Basic Patents
RIGGS BUILDING, WASHINGTON, D. C.

Special Double 32 Book Folder No. 1200

Double 16's
Quad. 16's



Single 32's
Double 24's

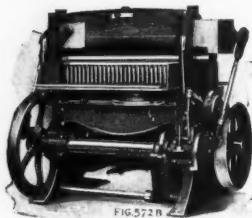
Made by

BROWN FOLDING MACHINE COMPANY
ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
ATLANTA, GA.: J. H. Schroeter & Bro.
TORONTO, CAN.: 114 Adelaide, W.

NEW YORK CITY: 38 Park Row
DALLAS, TEX.: 1102 Commerce St.

3,300,000 MORE PIECES



OSWEGO AUTO

In one case three million three hundred thousand *more* pieces were cut in a day on a single Oswego Rapid-Production Cutting Machine than had been produced before on any cutting machine, i. e.—the daily production was raised from seven hundred thousand pieces per day to about four million pieces per day.



B. & C. HAND CLAMP

In another instance the production was raised from four hundred thousand pieces to one million two hundred thousand a day, i. e.—a daily increase in output on a single Oswego Cutting Machine that repays its original cost over and over again years before less efficient machines have even absorbed their depreciation charge.

Such performances as these are revolutionary, and at first glance seem incredible. They are *facts* however, stubborn ones, and require your attention.

Systematic concentration on the cutting problem by the Oswego skilled staff of technically trained engineers and experts is producing similar results in many plants.

The services of this staff are at your command for a two-cent stamp. Even though your jobs are small, the use of the new Oswego methods of cutting will pay you a large profit.

Oswego Service Stations are already established at many points in the United States and foreign countries, and a line to Oswego Machine Works, Oswego,

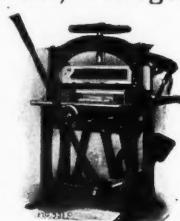
New York, will put you in touch promptly with the nearest Oswego Service Station.



OSWEGO POWER

It will be a pleasure to receive your inquiries. Your requests for information will be most cordially received. It will be a privilege to be of service to you.

Write us. We would like to make your acquaintance



OSWEGO LEVER

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE, Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-inch to 108-inch. For Paper, Board, Cloth, Celluloid, Foil, Leather, Rubber, Cork, Etc.

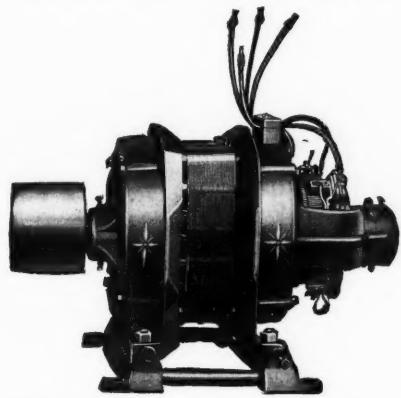
Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

KIMBLE

ALTERNATING CURRENT
CYLINDER PRESS

MOTORS

Have a Speed Range of
4 to 1 Instead of 2 to 1



This gives the feeder twice the range of speeds that can be obtained from ordinary motors.

The feeder can control his speed, by fine gradations, to any speed between 600 and 2400 impressions per hour.

He can start at slow speed till he "gets his hand in" then speed up gradually until he's running at the maximum speed at which that job can be fed—and the knowledge that speed is always under his control gives him a confidence that greatly reduces the use of the throw-off and lessens spoilage of stock.

This wide range of flexibly controlled speeds actually increases daily press output from 20% to 30%, makes every turn of the cylinder deliver its printed product, reduces spoilage losses and power consumption per thousand.

It also enables quick work on easy jobs and perfect work on very difficult jobs.

This speed question is more important than most printers imagine.

Send for our Red Book.



Kimble Printing Press
Motors are sold by all the
leading printing supply
houses and typefounders.

Kimble Electric Company
635 No. Western Ave., Chicago

All Ye Who Seek Profits!



Know the Monitor before you pur- chase a Wire Stitcher

LATHAM MACHINERY CO.

NEW YORK

CHICAGO

BOSTON

"The Platen Presses are the Great Money-Makers"

American Printer

COST SHEET OF AVERAGE SMALL PLANT By E. W. GRAYDEN

The machinery and fixtures are valued at \$7,000; the total investment is \$9,000; purchases of material for the year were \$3,200; rent, light and power amount to \$665; administrative expense, \$2,000; pay roll, \$6,000; profit, only 11½ per cent; total cost, 88¾ per cent. These figures are given in order to enable other printers to compare figures readily.

COST SHEET (FORM 9H) CONDENSED

Investment— by departments	Gen. exp.	Omp.	Cylinder	Platen	Bindery	Total
Pay roll....	\$2,492.75	\$2,014.90	\$405.80	\$119.65	\$6,100.00	
Rent and heat....	1145.45	1190.15	86.45	86.45	86.45	1,377.10
Light....	157.85	96.45	186.00	88.45	107.50	
Power....	—	98.75	4.50	97.00	4.50	102.70
Insurance and taxes....	—	99.80	29.70	4.50	—	56.00
Interest....	—	145.90	126.00	99.40	1.15	360.25
Depreciation....	—	489.00	951.40	49.90	1.15	1,030.55
Bad debts....	240.80	—	—	—	—	240.80
Stationery and postage....	99.80	—	—	—	—	99.80
Misappropriation expense....	310.20	—	—	—	—	310.20
Repairs, etc....	56.50	—	—	—	—	56.50
Office expense....	225.10	—	—	—	—	225.10
Totals....	\$4,180.50	\$1,055.25	\$54.60	297.50	\$171.45	\$5,798.00
Distribution of general expense....	1,720.10	848.75	1,189.65	416.70		
Chargeable or sold hours	\$3,058.55	\$1,700.50	\$2,426.05	\$886.15		
Net cost per sold hour	1.05	.41	.84	.49	.10	

Note particularly that the last line shows the actual cost of each productive hour. Let us repeat it: Composing-room, \$1.95 per sold hour; cylinder-press room, \$4.38 per sold hour; platen presses, 69 cents per sold hour; and bindery, \$1.98 per sold hour. This shows overequipment in pressroom and bindery, the average hour cost abnormally high. The platen presses are the great money-makers.

The pay-roll cost per sold hour in the composing-room is 60 cents; in the cylinder room, 95 cents; in the platen department, 30 cents; and in the bindery department, 70 cents. These inconsistencies point out their own remedial measures: Cut out the non-productive time. The platen presses turned out 3,056,000 impressions at a cost of \$2,427, or 79 cents a thousand. (Hour cost, 69 cents; thousand cost, 79 cents. Note this.) The cylinders only turned out 332,000 impressions at a cost of \$1,798.35, or \$5.42 a thousand. (Hour cost, \$4.38; thousand cost, \$5.42.)

The owner of this plant learns through this cost statement that he must do one of two things: either reduce his cylinder equipment or secure more work. He realizes that if he does the former his high hour cost is ended; if he does the latter, he takes work from some other printer (as some other printer took work from him) and thus forces up the other fellow's costs into the abnormal. In the meantime this proprietor is at the head of his pay roll and pays himself a liberal wage every week, still clearing 11½ per cent actual profit.

From August 5th issue
of *American Printer*

Write for Profit Folder showing another printer's experience with C. & P. Gordons

The Chandler & Price Co.
Cleveland, O.

Chandler & Price Gordon Presses

They are "great money-makers" in nearly every American Printing plant, large or small, because of these features:

1. Low Investment

The first cost of the press in proportion to the work it turns out is unusually low.

2. Low Operating Expense

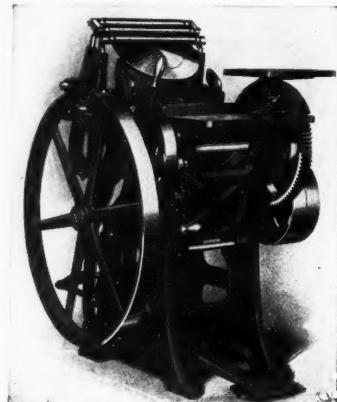
The operating expense is only a fraction of that of larger equipment on the same work.

3. Quick Turnover

The Gordon Press job goes through the shop quickly and is billed, paid for, and out of the way in a short time.

4. Low Depreciation and Overhead

It is well known that the simplicity of the Gordon Press lessens repairs and gives it longer life. The cost of supervision is admittedly low.



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FAIR PLAY - FAIR PRICES - FAIR PROFITS

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\$2,100

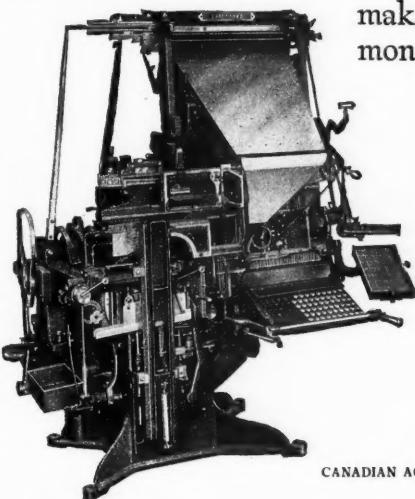
MODEL B

Two Magazines
\$2,600

MODEL C

Three Magazines
\$3,000

Standardized
and Interchangeable
Models



makes a strong appeal to common sense. It is difficult to argue against. Like every point of Intertype improvement it is definite, tangible, something everyone can comprehend and appreciate.

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CANADIAN AGENTS: MILLER & RICHARD, 7 Jordan Street, Toronto;
123 Princess Street, Winnipeg.

NEW YORK
WORLD BLDG.

INTERTYPE CORPORATION

CHICAGO
OLD COLONY BLDG.

NEW ORLEANS
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66 THIRD STREET



To-day the printer who deals in "Specialties" is the one who is getting the business at *his own* price—specialty printing means capacity business and big profits.

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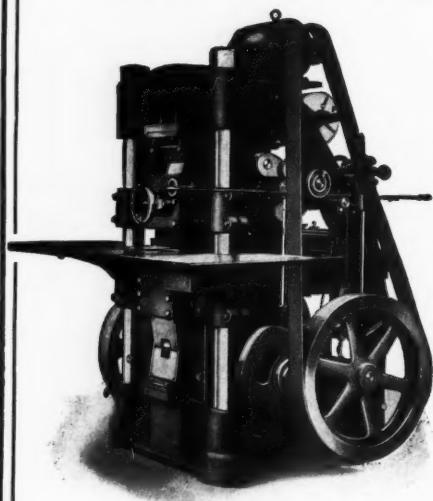
then write and ask us about the best machines for doing the work. We will be glad to advise you without any obligation.

A Meisel press makes it easy for any printer to enter the specialty field and build up a profitable business from which competition is practically eliminated.

Write for details

MEISEL PRESS MANUFACTURING CO.
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being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

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The Feeder Is Not at Fault

The feeder is not to blame if he can't regulate the speed of his press to suit the job.

Some jobs can be run at top speed without showing any ill effects in the output. Other jobs must be run very slow, or else they will ruin your reputation as a producer of quality work. In either of these cases the usual speed control of your presses will suffice. But how about the jobs that demand exactly the right speed? Fast enough to make a profit, and slow enough to insure good work.

It is on jobs of this kind that the boss is apt to lose patience with his feeder, but it is not the feeder's fault if he can't satisfy your demand for a "good" job at a "profitable" speed. *He is doing the best he can with the equipment you have furnished.*

If you would equip your presses with HORTON VARIABLE SPEED PULLEYS he would have perfect control of the press speed at all times.

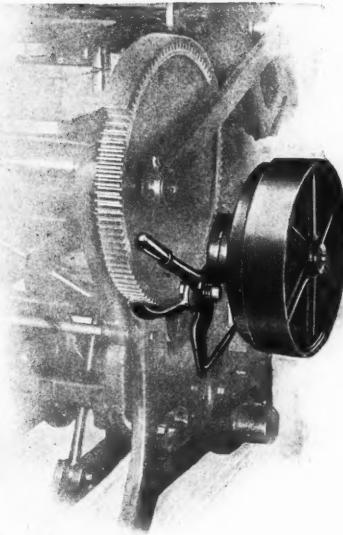
This device places a lever close to his right hand, and it's simply a matter of pushing this lever up (fast) or down (slow) to get any degree of speed, from a dead stop to the maximum.

HORTON method of speed control is so simple, inexpensive and practical that it warrants your investigation. Write to-day for particulars.

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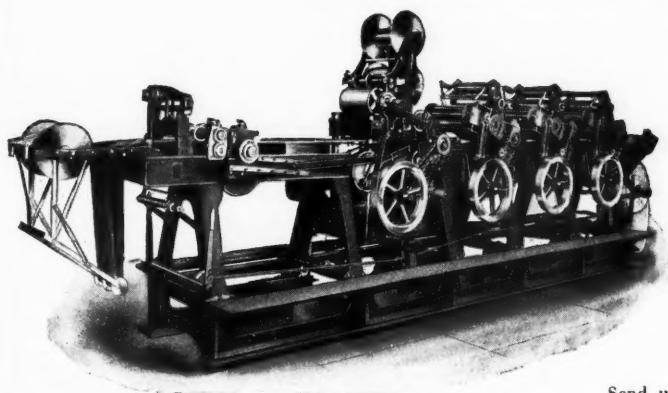
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Horton Variable speed Pulley for any size C. & P. press. Give it a chance to prove its worth. Try one for 30 days at our expense.

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Look Us Up at the Printing Exposition Sept. 30th-Oct. 7th
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BED PRESS ON THE MARKET



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000-8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready
Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

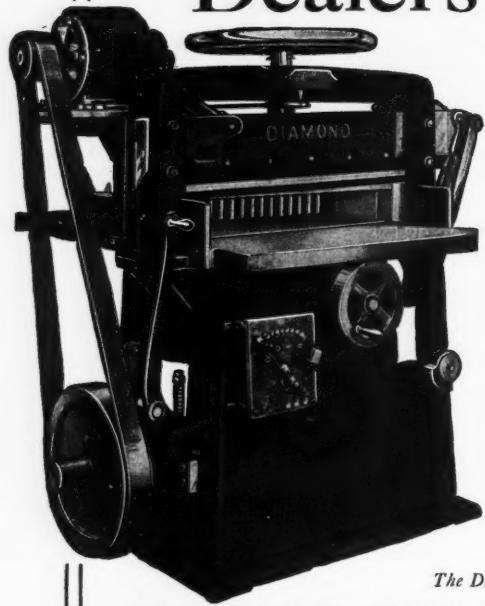
ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company *Manufacturers of High-Grade Specialties*
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Dealers Boost "Diamonds"



DEALERS everywhere are boosting the sale of DIAMOND POWER PAPER CUTTERS. It is a spontaneous compliment to the DIAMOND, influenced by the splendid satisfaction the DIAMOND gives to users. Dealers like to sell the DIAMOND because they know that it will please the buyer and "stay sold."

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DIAMOND Lever and Power Cutters are carried in stock and sold by Type Founders and dealers in all principal cities.

The Diamond was the Winner of the "Gold Medal of Award" at Panama Exposition

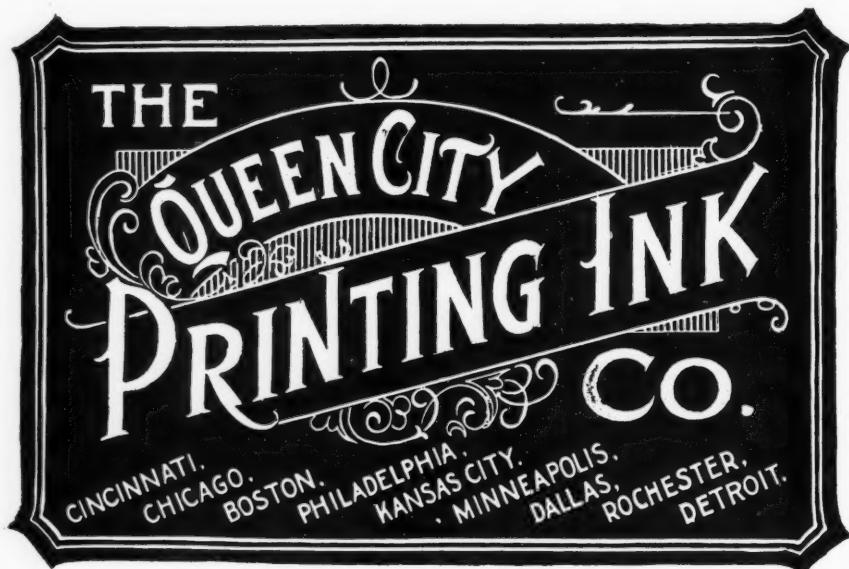


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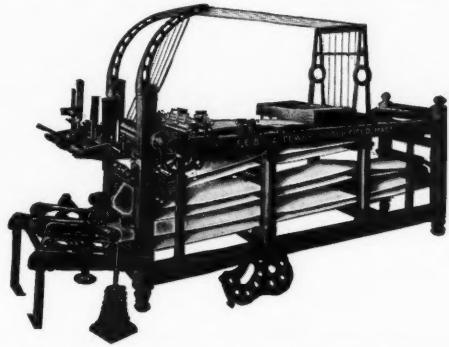
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Color Shade, Grade, Price and Working Qualities as Desired.

This Wonderful Automatic CARD MACHINE



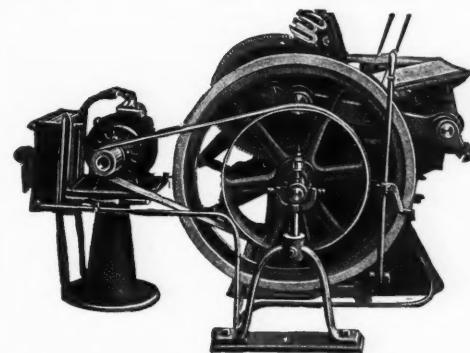
The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



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A familiar phrase when newspaper presses are considered, but not so common on job presses.

WHY NOT?

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SEND FOR BULLETINS NOS. G & H-4

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of General Electric Company

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—RIGHT ON YOUR OWN PRESSES—a big money-making opportunity for live printers. "MULTITINT" is a special composition used just like ink on your own presses, producing a watermark effect just as if it was made by the paper maker's dandy-roll.

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The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

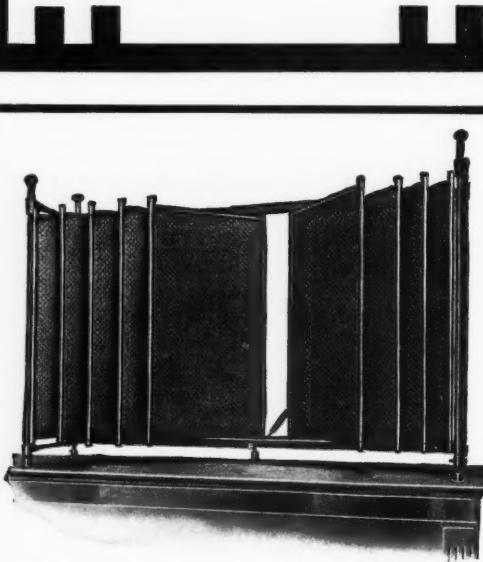
The only automatic job press that has stood the day in and day out test of the job department.

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Orderly Samples
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There is a great deal of money spent each holiday season for Greeting Cards and Folders.

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May we, as soon as ready, send postpaid samples of our full line containing 93 numbers for \$1.00?

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Steel and Copper Plate Engravers
Printers and Embossers for the Trade
231 N. Fifth Avenue - - Chicago



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The Points of a "Star"

POINT FOUR

A multiple of short measures set in a Star Composing Stick make up accurately with lines set the combined lengths of the short ones.

Get point five next month, or, better still, ask us for all the points to-day. A post card will fetch them.

On sale by supply houses generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

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A WICKED WASTE

Is Often Experienced in Handling
GUMMED PAPER

It can all be prevented by using our
Non-curling Gummed Papers.

They give perfect register in any number
of colors on any kind of press, and will
not stick together through atmospheric
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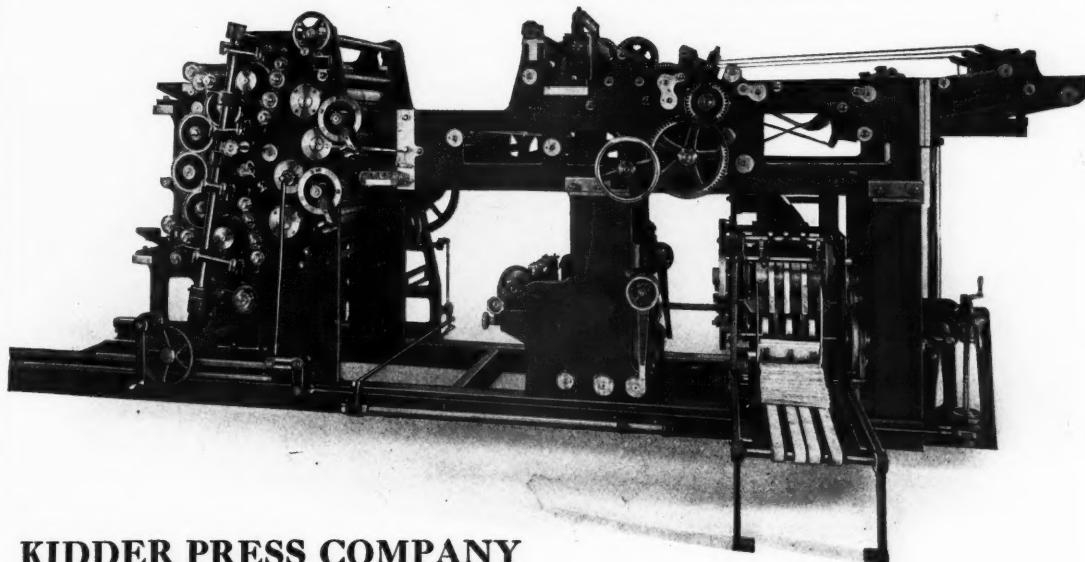
Made in all sizes, weights and colors,
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Write for samples and prices to

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NEWARK (WAVERLY PARK), N. J.
Established in England in 1811

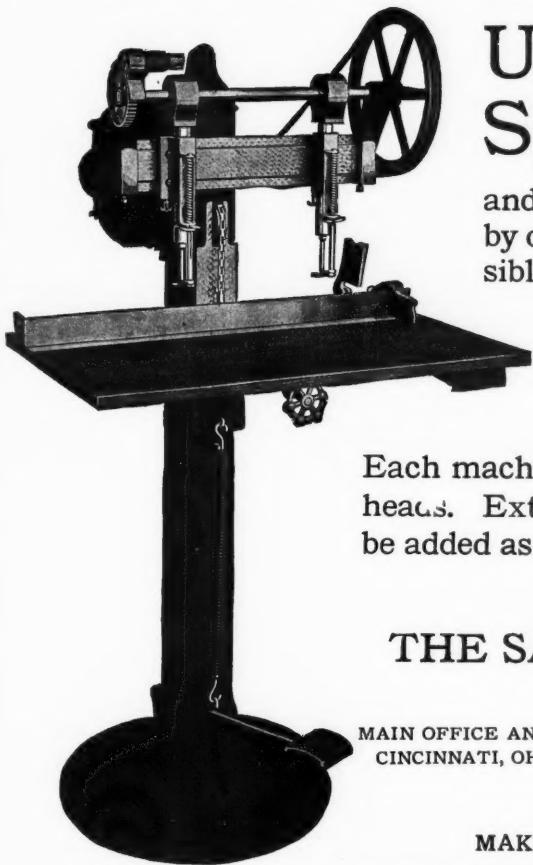
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ARE DOING WITH KIDDER ROTARIES TO THE TRADE



KIDDER PRESS COMPANY
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Use a Tatum Multiple Spindle Paper Drill

and enjoy the same satisfaction experienced by other users. Will accomplish results impossible with an ordinary punching operation.

Two or more holes from 1½ in. minimum to 12¾ in. maximum between centers through stock two inches thick at one operation.

Each machine equipped with two complete drilling heads. Extra heads for drilling additional holes may be added as desired. Full information upon request.

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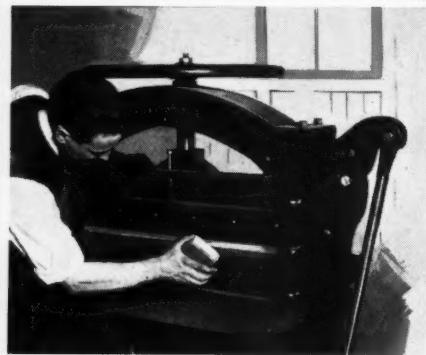
JUST TAKE THIS CARBORUNDUM MACHINE KNIFE STONE

and run it three or four times across the edge of the paper-cutter knife. If the knife is very dull use the coarse side of the stone first, then finish the edge with the fine side—the knife will cut clean and true without feathering. The time and trouble in sending the blade to the grinder will be saved. No need even of taking the blade from the machine—the stone is grooved to protect the fingers—it just fits the hand.

There is nothing harder, sharper or faster cutting than Carborundum.

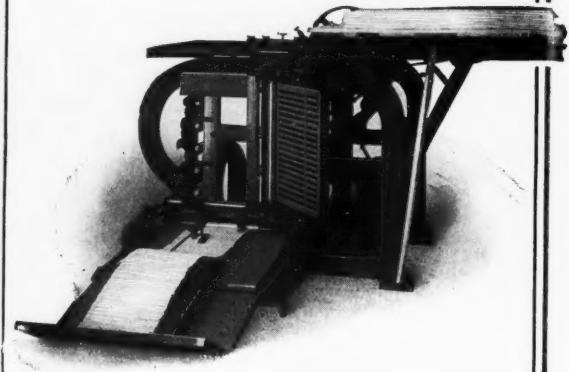
*From your hardware dealer
round or square stone,
\$1.50.*

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NIAGARA FALLS, N. Y.



CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

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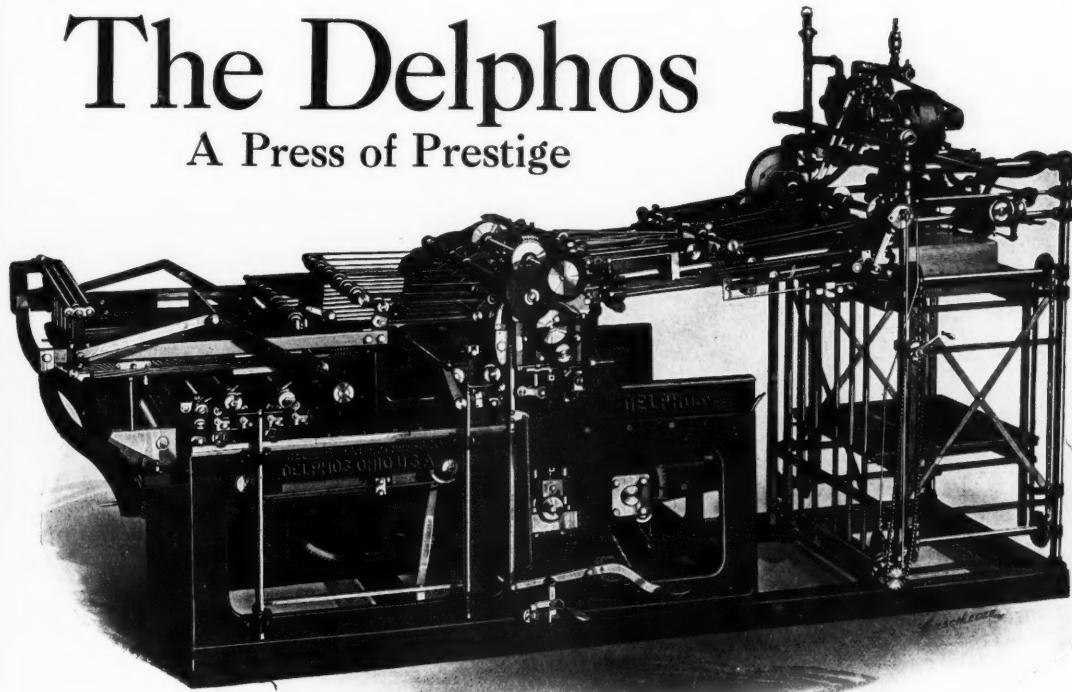
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A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

THE DELPHOS has demonstrated to all its purchasers, its ability to increase production and enhance quality. This assertion is based on actual working records from the various plants in which The Delphos is running.

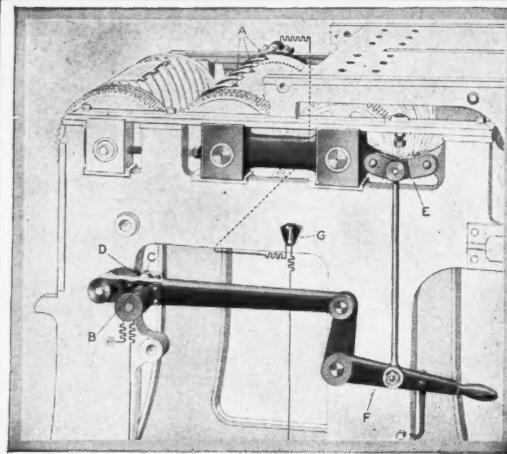
It will do the same for you.

The Delphos is recognized as a machine of universal usefulness—strong, convenient and profitable.

It feeds and prints all qualities of paper from onion-skin to 12-point cardboards, and all sizes from $8\frac{1}{2} \times 11$ to 19×28 inches.

Send for Circulars.

The Delphos Printing Press Co.
DELPHOS, OHIO



No Printing on Tympan or Injury to Plates

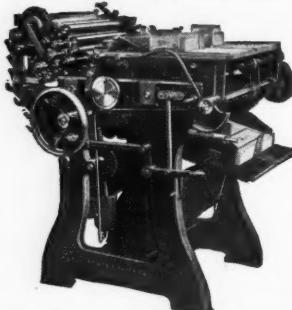
THE SIMPLICITY, CONVENIENCE and ease of adjustment of the Stokes & Smith Press have been described in previous announcements of this series.

Note now another important feature—an Electric Throw-Off, which prevents injury to the plates or printing on the tympan when a sheet fails to feed. This Electric Throw-Off becomes operative when the grippers on the impression cylinder fail to engage a sheet, with the result that the pressure between the plate and impression cylinder is relieved. Provision is also made for hand operation while making adjustments to press and ink fountain. Add this Electric Throw-Off to the other advantages, and you have a press that will maintain its speed of 7,000 to 8,000 impressions per hour, with a minimum of care and attention.

For the general run of commercial work the Stokes & Smith Rapid Rotary Press is rapidly proving its profit-making abilities.

We will gladly send further facts to help you judge better of its value for your own work. Write to-day. No obligation.

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Northeast Boulevard, Philadelphia, Pa.
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STOKES & SMITH RAPID ROTARY PRESS

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Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.

Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

*Phone Franklin 2264. Automatic 53753
We will call for your business.*

American Electrotype Company

24-30 South Clinton Street, Chicago

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

SEPTEMBER, 1916

No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

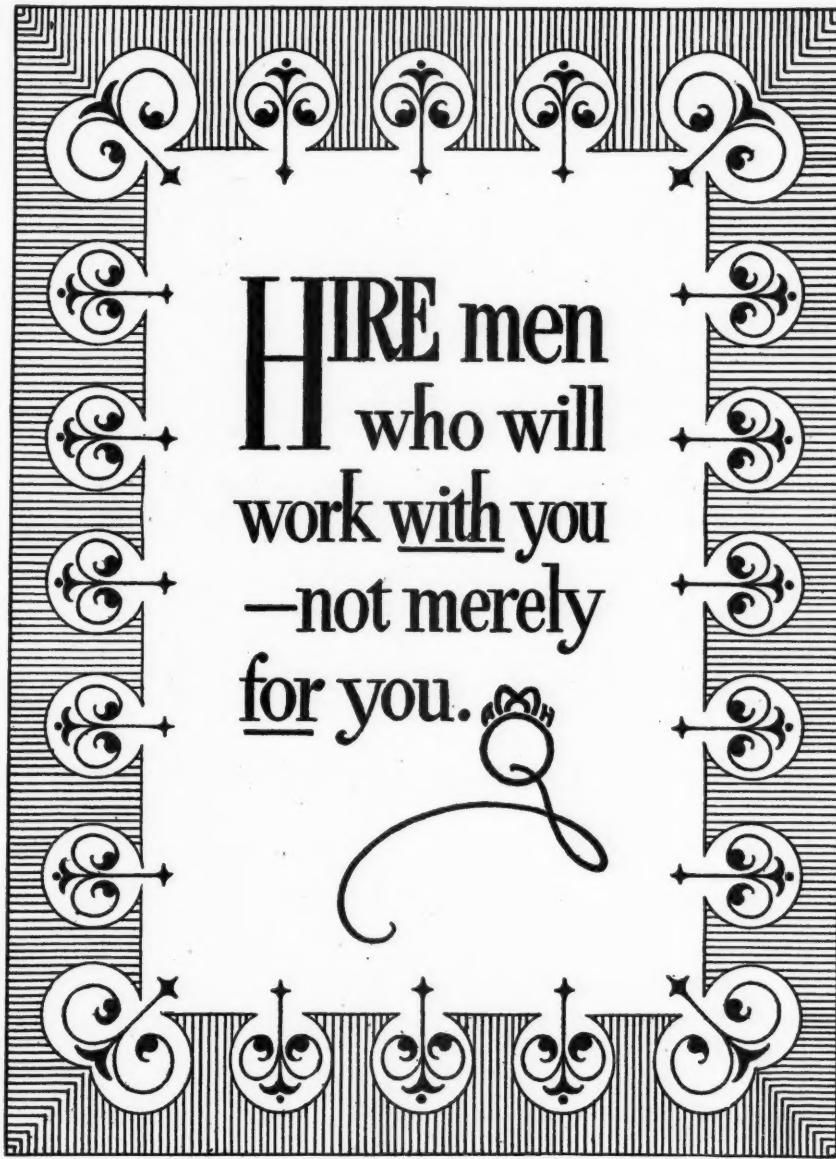
632 SHERMAN STREET, CHICAGO, U. S. A.

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Designed and lettered by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.

INSURANCE

THE best insurance
is precaution, but
it is wise to pay some-
one to help carry the
risk of the unforeseen.



F.M.KOFRON

Designed and lettered by F. M. Kofron, assistant instructor Inland Printer Technical School
and I. T. U. Course of Instruction in Printing.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Terms: United States and Canada, \$3.00 a year in advance. Foreign, \$3.85 a year.

Vol. 57

SEPTEMBER, 1916

No. 6

THE FIRST ASSISTANT

By ROSS ELLIS

OR a year Tom Perry, of the Perry Printing Company, had counted the Gaines Machine Company as one of his best customers. It had taken considerable effort and argument to induce President Gaines to spend money for printers' ink; but, once started, his appropriations had been liberal. In addition to a large variety of envelope enclosures, which made excellent business for the print-shop, Perry had sold the Machine Company a series of twelve mailing-pieces. He had assisted Gaines in compiling a list of possible customers, which occupied several drawers in the files of his addressing-machine, and every month Perry himself supervised the addressing and mailing of one number of the series to the entire list.

Coöoperating thus closely with his customer, Perry believed that he had come to be a vital and almost indispensable adjunct to the other's business. He devoted a good many hours to the preparation of a second direct-by-mail campaign, and on the day that the last number of the first series was entrusted to Uncle Sam he tucked his portfolio under his arm and went down to see Gaines, sure of his welcome.

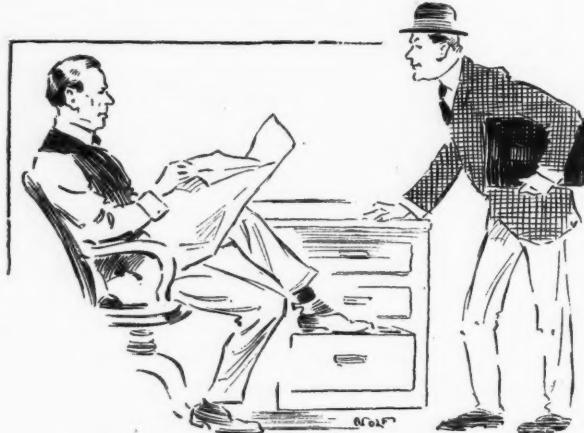
When the young printer followed his card into the private office, he was at once aware of a certain chill in the atmosphere, though the thermometer registered somewhere up in the nineties. President Gaines, bronzed from a three months' vacation, greeted his visitor curtly and indicated a chair.

"Sit down," he said. "What can I do for you?"

Perry put his portfolio on the flat desk and took the proffered seat.

"I've been doing a bit of thinking about our next series of mailing-pieces," he said.

"Very good of you." There was a note of sarcasm in Gaines' voice.



He was at once aware of a chill in the atmosphere.

"That 'Friendly Forum' idea we've been using this year is good," continued the printer, "but I believe that for next year we ought to have something quite different."

"Quite different is right. You'll admit, of course, that the 'Friendly Forum' series was something?"

Perry nodded slowly, watching the other with puzzled eyes. "Well, the thing most different from *something* is *nothing*. And that is just what I expect to do in direct-by-mail advertising next year!" President Gaines wrinkled his sun-tanned face in a laugh at his own wit, but there was little geniality in the sound.

"I've been stung, Perry, and you know it," he went on. "I'm not blaming you particularly, any more than I blame a book-agent who once hypnotized me into buying a History of the World in forty-eight volumes—something I didn't want and that wasn't any use to me. I guess I'm a natural sucker, and somebody will get me again; but it'll have to be a new game. If the book-agent tried for a repeat order I'd throw him out, and that's what I feel like doing with you and your direct-advertising fake."

Perry's blue eyes were snapping dangerously. He had a strong pride in his profession, and he particularly abhorred the printing salesman who permits himself to be classed with the parasites of business. When he spoke his voice was stern.

"It will be well for you to suppress that impulse, also to cut out your insinuations of trickery. I came to you with a straight business proposition, sold you something of value, which you wanted at the time, and have since done everything in my power to give you more than your money's worth. Any further discussion we have must be based on your admission of those facts." Then he smiled engagingly at the other and continued in a different tone. "Come now, Mr. Gaines, what's the trouble?"

Gaines frowned, but he seemed to have abandoned his sarcastic mood. "It is just this, Perry," he said. "When I returned from my vacation I began checking up the results of our various sales efforts. Counting

postage, we have spent over four thousand dollars on this direct-advertising series that you sold me. Do you know how many orders we have got from it?" He paused dramatically. "Not one!"

Perry nodded. "Direct orders, you mean? Where the customer sends in his order by mail?"

"Of course."

"That isn't surprising. In fact, it would have been surprising if you had received any orders by mail in response to our campaign. Business in your line isn't done that way."

"Then why —"

"It seems hard to make beginning advertisers understand," said the printer, "that they can't reasonably expect to make actual sales by sending out advertising literature—unless, of course, they are advertising with a distinct view to mail orders. Customers don't open up a mailing-piece describing an expensive machine, decide that it is what they want, and send orders and checks by return mail. It isn't done that way at all."

"What's the use of advertising, then?"

"Advertising is the salesman's first assistant. It paves the way for him before he calls and supplements his arguments after he has gone. Let me ask you something: During the eleven months you have been following this direct-advertising plan, how much has your business increased over the corresponding period of the previous year?"

"About forty per cent," said Gaines; "but it was all due to the effort of salesmen."

"Granting that, about what was your previous year's increase?"

"Approximately fifteen per cent. But you must understand that this has been an unusual year. The war conditions —"

"Would have very little effect on the sale of coffee-grinding machines, which is your chief product.

No, sir! If you have employed no more salesmen, you will have to attribute at least a portion of that extraordinary increase to the advertising you have done. My own opinion is that a very considerable portion may be credited to that agency."

Gaines shook his head; but he looked doubtful.



"I've been stung, . . . and you know it."



"The witness is in your hands."

"You may be right," he said. "I had never thought of the results of advertising coming in the indirect way you suggest. Before I decide to cut it out entirely I'll take the matter under consideration again. I'll tell you this much, though: No more orders will be placed with you until I can get

some line on at least one machine that has been bought directly or indirectly because of this advertising campaign."

"And when you do, you will be ready to go ahead with next year's series?"

"Perhaps so."

"Then," said Perry, "I wonder if you would mind asking George Willis to come in. Probably any other of your salesmen would do just as well, but I happened to notice that Willis was in the outer office as I came in."

Two minutes later, a keen-looking young man entered the private office and looked inquiringly at President Gaines. Gaines bowed to Perry. "The witness is in your hands," he said.

"Why, all I wanted, George," said the printer, "was to ask you to tell Mr. Gaines the story you told me about your experience with Preston & Golden, at Truffelo."

The salesman beamed. "I sold them one of our big Duplex machines last month," he said. "At least, I took the order for it."

"Just what do you mean by that?" questioned Gaines.

"Well, I've been calling on them for several years and never made any headway at all. Golden is the only one I ever got to see, and he always turned me down. Last month when I sent in my card word came back that Mr. Preston wanted to see me. He had on his desk a complete set of those 'Friendly Forum' circulars, and, using them as text-books, he began firing questions at me. All I had to do was to say 'yes,' for what he wanted was confirmation of the statements made in the advertising matter. I had the order within fifteen minutes after I stepped inside his office. As I told Perry, I can't take much credit for the sale, though I'm perfectly willing to take the commission."

"Have you had any other experiences of a similar nature?" asked Gaines.

Willis frowned meditatively. "Nothing quite so dead-open-and-shut

as that," he decided, "and I don't want you to think that I haven't had to hustle to get the business I've been turning in. Still, there have been three or four other cases where I believe the 'Friendly Forum' was the real salesman and I was little more than an order-taker." He laughed. "I want to be fair, but I have a feeling that I'm talking too much. Maybe I'm talking myself out of a job. In justice to myself let me say that easily eighty per cent of the orders I have taken were the result of good, old-fashioned plugging."

"There is no question of that in my mind," said Gaines. "I merely want to know whether you consider the advertising we have been sending out an assistance to you in your work."

"I most surely do," said the salesman, with enthusiasm, "and the rest of the boys feel the same way. Harkins was talking to me about it only last week, and Blaine said that in his territory he felt the effects of the very first number of the 'Friendly Forum.' So far as I am concerned, I run against that stuff almost every place I go, nowadays. When I call on a man now he is usually pretty well posted on the machine in advance. It saves me a lot of time, and I guess my order-book shows I've been getting my share of the business."

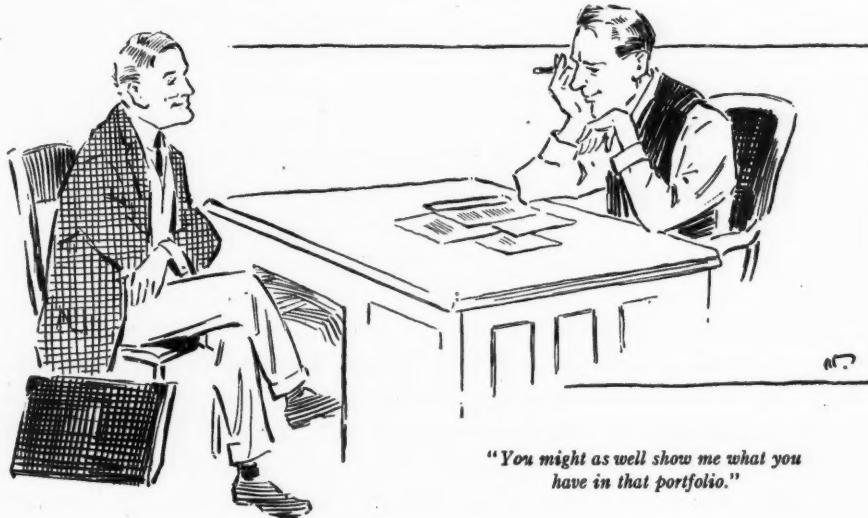
"Thank you, Mr. Willis," said his employer. "That will be all for the present."

When the door had closed behind the salesman, Perry looked quizzically at President Gaines.

"Well, how about it?" he questioned.

Gaines hesitated a moment, then shrugged his shoulders.

"You might as well show me what you have in that portfolio," he said.



"You might as well show me what you have in that portfolio."

SLANG

By F. HORACE TEALL



UCH of our standard speech was originally slang, and the change is never of definite date, so that proofreaders should leave the question of its use entirely to authors and editors.

A collection of clippings from various newspapers on any subject is almost sure to reveal many curious differences, both in opinion and in interpretation of the same facts. In such a collection, dealing with language, gathered some time ago and laid aside, is a piece from the *Eagle*, Wichita, Kansas, telling of the coining of the word *hoodlum*. Its story is told as positive history, and may be essentially true. Its assertions are interestingly suggestive, whether true or not. One of them is that *hoodlum* has lost its slang coloring and become a standard word. Does adoption into common use always eliminate the slangy aspect of a word? It does nearly do so sometimes.

Slang is generally supposed to be an almost inexcusable impropriety in good speech; and some kinds of slang are universally avoided by careful speakers. So instinctive has the objection become that we find it expressed as an illustrative clause in Webster's New International Dictionary with the definition of the adjective *taboo*, "Slang is taboo in formal discourse." Just how far does this prohibition reach? In this absolute form it is certainly too comprehensive, since many slang expressions are used in formal discourse without offense. The condemnatory classification is not sufficiently fixed.

No possibility of doubt arises in a case like that of the eight-year-old boy who told his father the fellows in school called him "hard-cop," and, being asked why, said, "Because a guy plugged me on the bean and it sounded so loud." And this was the son of an educated man. Even that boy knew he was talking slang, and did it for smartness; but he learned it from others who used such speech habitually. So it is that some usually staid and sober persons occasionally indulge, just to be smart; but they more frequently lapse unconsciously, and often in a way not at all reprehensible.

Hoodlums were so called long before any dictionary contained the word, which undoubtedly originated in the western United States; and they might have been mentioned under that name in its original locality by anybody, and could be now anywhere, without offending any canons of good taste. Other slang words of nearly similar footing are *hobo* and *larrikin*.

"Every time the police patrol goes along the streets at a breakneck

speed," says the Wichita *Eagle*, "it is the common remark, 'There goes the hoodlum-wagon.' In fact, so long has the word *hoodlum* been used in common parlance that it is now accepted as a good English word, at least as a well-recognized Americanism, and the late revised dictionaries have it, thus indicating that its slang coloring has been fully eliminated."

The assumption that inclusion in dictionaries indicates that a word has had its slang coloring fully eliminated is utter absurdity. *Hoodlum* is in the latest dictionaries, very poorly defined in each of them, but plainly called "slang" in one, and in the others "colloquial," which generally is nearly as far short of real sanction as "slang." As treated in the books, this word alone might prove a weak test of intention; but it furnishes a good clue to the general methods.

The Century Dictionary says *hoodlum* is "a word of no definite derivation, apparently originating in California in the slang of the ruffians of whom it has become the designation," and that it means a young hectoring street rowdy, a rough. It gives a quotation from the Boston *Journal*, which says the hoodlums of San Francisco travel in gangs, and are ready at any moment for the perpetration of any crime.

Webster's New International Dictionary says only that it means a young rowdy, a rough lawless fellow, and that it is colloquial.

The Standard Dictionary says the word is colloquial, used in the United States, and says it first meant "one of a class of ruffians or street rowdies in San Francisco and other cities of California," and "hence, generally, a ruffian, rowdy, or bully."

None of these treatments of the word could have been intended to intimate its acceptance as in good standing. All the lexicographers undoubtedly thought they were clearly placing it on the footing of a word too much used to be ignored, yet not an entity in the legitimate vocabulary. Present-day dictionaries have to explain much that they do not sanction, but have not the space to state this each time. As a general provision for this they all tell in their introductions that they give such words in the vocabulary with a brief stigmatizing remark, and tell once for all what the stigma means.

The actual present standing of *hoodlum* is of the transitional midway nature incidental in the history of all slang words that become good. It certainly has not fully lost its slang coloring, and seems, instead of gaining ground as it once did, to be declining, so that eventually it may become only a reminiscence: It is still usable, though not actually so much used as it once was, but should be restricted to its original vicious connotation. Many words of slangy origin become established in reputable use, and this one might have done so had there been more real need of a word to express the sense for which it was made.

Our Wichita clipping tells as actual history a story of the origin of *hoodlum*, which gives an interesting clue to a hidden process of growth in language and may aid the etymologists. A young man from Wichita is said to have invented a term to meet an exigency of his work as a reporter in Salt Lake City, and a typographical error perverted his perversion of a man's name. The reporter was sent to get the story of a rumpus in a drinking-place in which two men were killed and several maimed. Bewildered by lack of a word to connote the extreme depravity of the ruffians, he inverted the proprietor's name, which was Muldoon, thus making *noodlum*, which was erroneously printed *hoodlum*. Thus a pedigree is provided for one of the numerous words for which etymologists have been unable to discover any ancestry.

Every word, and every form used by anybody in speech, must have a definite origin, but often this origin is undiscoverable. Inevitably the search invites guesses, and guesses often pose as fact. Thus it is that sometimes one authority says nothing is known of the origin of a word, while another states a positive origin. A good example is *gas*, which is known to be a sheer invention made by Van Helmont. The Century says various guesses have been made as to what suggested it, but Webster's says *chaos* did, with no mention of guessing. Slang is not peculiar in being liable to uncertainty.

Greenough and Kittredge's "Words and their Ways in English Speech" is our most trustworthy book dealing with such subjects. It says: "Slang delights in fantastic coinages and in grotesque combinations or distortions of existing words. When a whimsicality of this kind establishes itself as a permanent colloquialism, or gets into the accepted vocabulary, the etymologist has a hard nut to crack." In another place it says, "Language develops by the felicitous misapplication of words." And again: "It would be hard to find a more striking instance [than the history of the word *bedlam*] of the absurdity of regarding the study of words as a narrow and trivial diversion of pedants."

PURITY OF SPEECH

The teacher paused impressively,

Then to the class he spoke;

In warning tones he told the youths,

"The job I hold's no joke.

You all use slang. You cut it out.

The first one that I hear

Misusing English, you can bet

He'll skip and quit us clear.

"I've got you where I want you,

So keep your English right;

I won't have slang—so lay to that

And keep the lid on tight."

"DOPING" INKS

By JOSEPH O. MAY

THE indiscriminate use of "dope" in the pressroom by the pressman to overcome the difficulties when the ink is not working just right has caused many an otherwise good job to be spoiled. The chief trouble is where the pressman uses his own "pet dope" in all cases, regardless of the fact that one medicine does not cure all ills but may by improper use make matters worse than they were before. A certain tried remedy may be just the thing for a one-color job, but if put into the first or second color of a three or four color job it may cause untold mischief.

For half-tone blacks it is always advisable to have at least two grades of ink; a good body half-tone black to be used on all stock that does not peel very readily, and a soft half-tone black which can be added as a reducer to the good body black when the coating of the paper peels when straight heavy body is used. By using soft black instead of oo varnish or compounds for reducing, the depth of color is retained and the greasy gray tone that would occur if reducers were used is avoided.

For colorwork, where one color is to print over another, there is great need for caution, and it is always best to confine oneself to the various ink bodies, reducers, and compounds made by the ink manufacturers, as they are the results of much experimenting by both the chemist and the inkmaker. Therefore, if these are used according to the directions contained on their labels, not only will the desired results be obtained but the uncertainty of the following colors taking properly will be eliminated.

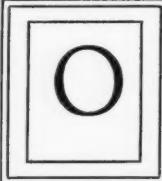
The most treacherous "dope" the writer knows of—which is repeatedly recommended by trade journals for certain remedies—is sodium silicate; if used in a color that has to be overprinted with another color it is a safe bet that there will be trouble a-plenty on the next color. Inks that have been doped with sodium silicate dry with a hard, glassy surface, and it is impossible to print another color over such a surface that will withstand ordinary handling without flaking off or showing scratches. The writer has a job in mind which he did several years ago, a solid print of white on a cover that had to be overprinted with another color. He was advised to use sodium silicate to give the first white a better body. He used it with the result that the second color did not hold. In trying to save this job he resorted to sandpaper, and even such strenuous methods did not save the job. Since then there

have come to his attention several like jobs done by others where the trouble was directly attributable to the same cause.

When troubles occur, such as have been mentioned, it is customary for the printer to call in the inkman, expecting him to work miracles and "fix it up," whereas if the inkman had been called before the ink was "doped" the job would have been saved, and considerable time also. A good thing to remember in the printing business is that it pays to be careful.

SPECIALTY PRINTING

By CALVIN MARTIN

 WING to the large number of inquiries regarding my recent articles in THE INLAND PRINTER, on Specialty Printing, I have decided to go a little deeper into the matter. Since the issue of the July number (I write this August 10) four houses have started on specialties, and three more are under way. This surely speaks well for the prestige of THE INLAND PRINTER. There seems to be some misunderstanding, however, on the part of some printers as to what "specialty" means. One man writes asking advice on some particular proposition. He is answered as fully as can be done in a general way. He was told that in his adjacent territory he had at least 1,200 daily users of the product in which he was interested. He came right back at us saying we were entirely wrong; he lived in a town having a population of 102,000, but among these there were only thirty-two users and the whole thirty-two sent away for their goods.

Now, a specialty is clearly a mail-order business. Printers will work their heads off to produce good advertising for others to build up their business, but never think what they could do, if they only went to it, to build up their own business. If there was ever a man who had the opportunity to create good advertising circular matter in some specialty line, it is the printer! How few have tried it! Let any printer take a day off and look around his own town and he will see thirty to sixty per cent of the printing used in his town coming from some other town. Now, at least one of these specialties can be done at home; and if done at home the printer can get a lot of work from other towns in any one of these lines if he specializes in it.

You don't always have to put in expensive automatic machinery, but, of course, it is much better to put in one modern machine to start with.

Recently I had the pleasure of looking over the cost-sheets of one small specialty printer. He had two automatic machines and was installing the third. Here are two of the average cards:

Stock cost.....	\$12.00	Sold for.....	\$18.00
Labor cost.....	<u>7.00</u>	Sold for.....	<u>14.00</u>
		Total.....	\$32.00

He received just \$54 for the job. Another read as follows:

Stock cost.....	\$17.50	Sold for.....	\$30.00
Labor cost.....	<u>24.50</u>	Sold for.....	<u>40.00</u>
		Total.....	\$70.00

He got \$147 for the job.

Not all specialties pay this way. This man, however, is doing work that no other man in his territory even knows where to get, how to sell it if he did know where to get it, or how to turn it out if he sold it.

Another man writes: "Am enclosing a lot of samples of our specialties. We can double our business if we only knew what machines to buy or where to have them built." In this man's case the very machine that was best fitted for his specialty was built in stock sizes less than two hundred miles away. He is making the installation now and is reaching out for all the business he can get.

This is where these articles in THE INLAND PRINTER are in line with the characteristic progressive policy of this great journal.

I noticed a very successful specialty the other day in my visits over the country. It was a church contribution envelope. The maker in a short time built up such a business he had to put in an envelope-making machine. When he did, he had it arranged to produce an envelope with a special feature. When completed it formed a two-pocket envelope—one printed in black for church donations, and one printed in red for foreign missions. He is going even further into it now. He is going to make pay envelopes for large concerns which will have one pocket for regular pay and one for overtime. Each envelope is dated and numbered—all automatically, with no stops for changes. Just another little thing that was done while the other fellow sat at his desk wondering how he could get commercial printing to do at a living price.

Here is another of the ships that passed by at night while others were sleeping: A man who was disgusted with getting only such work as he could get at a price at which no one else wanted it, shut down his desk and commenced looking around. He saw so many things he was dazed at first. He decided, however, to make one tryout on the first thing that showed up. He passed a milk wagon. It was a hot day. He knew the

driver. "How many bottles do you carry?" he asked. "Two hundred and fifty is all the wagon will hold, that weighs one thousand pounds."

That was enough. He is now making a milk container. No glue or paste is used, but the whole container is sealed in hot wax. He put his press at work on printing the outsides. He wire-stitched the bottoms and sealed the tops. He sold them at three hundred per cent profit. The driver who could carry only 250 now carries 600. They weigh only 972 pounds. He saved, in delivery and upkeep of horse and wagon, double what the product costs. Has he business now? Just think of it! There are 35,000,000 milk bottles used every day. I think he has a field to work in. His printing-plant is working, and growing.

I could fill every page of this magazine with similar incidents that are occurring daily. There are so many hundreds more that are going to occur. Won't you who read this get busy? You never had a better time than right now. Start something—I will help you all I can.

CUTTING-MACHINES

By WILLIAM H. SEED

IN these days we feel it our duty to preach economy in every department. The normal development of the country would soon have necessitated a gospel of that kind, and the European war has precipitated matters. It is the most important lesson which the American nation has to learn at the present time. This consideration has been impressed upon us as the result of inquiries made in various directions, and one instance to which we want to draw attention is in connection with paper-cutting machines.

Something needs to be said on this subject in the ear of the employer and of the operator as well. The average owner of a cutting-machine does not pay sufficient attention either to the machine itself or to the proper way of handling it. He is well enough posted in regard to printing processes, typesetting machines, and other kinds of binding-machines, but in ninety-nine cases out of one hundred he can not tell the difference between the different makes of cutting-machines. A cutting-machine is looked upon almost as a necessary evil, an unavoidable expense, somewhat in the nature of an overhead charge. "It does not earn anything," they will say. "We have got to have it, but it is not a producer. The smaller the amount we have invested in it the better off we are." They

seem to see some occult difference between cutting the paper and the other processes which go to the making of a book or the finishing off of any other job. As a matter of fact paper-cutting is not one whit less productive than typesetting. *It is just as much a saving to have a cutting-machine doing better work in less time as it is to have a proportionate economy in any other machine.* As an instance of the value of a little attention to the capabilities of a cutting-machine, we are assured by the manufacturers of cutting-machines that they find great difficulty in getting customers to see the importance, say, of the increase of three-quarters of an inch in the capacity of a new model. Yet this is a very important point. A machine that has a capacity of $6\frac{3}{4}$ inches as compared with 6 inches, which is the maximum capacity of, say, the previous largest machine, means that with the same time and labor twenty per cent more work can be done. It is so simple that it scarcely seems to need stating, but buyers of machines simply do not pay enough attention to get hold of the point. Of course we are not arguing in favor of any particular machine. Various makers can point to advantages in their particular models. What we are contending for is that the advantages of the different makes are not sufficiently gone into.

We are even more concerned, however, with what happens to the cutting-machine when it has been purchased and installed in the printing-offices. We want to insist with all the force at our disposal on the desirability of improving the class of workmen who are generally entrusted with cutting operations. We must raise the grade of labor before we can deal with the losses which are caused in spoiled machines, and the shortened lives of those which are not absolutely spoiled, the badly cut paper which is either wasted or sent to the customer in an unsatisfactory condition, and the accidents to operators which result from carelessness and lack of knowledge. There are two ways of doing this, and, of course, both cost money; one is to furnish instruction for the operators, and the other is to pay higher wages so as to attract men of better caliber; but the saving which can be effected will much more than cover the cost.

A cutting-machine costs anywhere from \$1,000 to \$2,000, and there is scarcely any machine which is more easily spoiled, or at any rate has its efficiency decreased or its life shortened by ignorance and carelessness. To put such an instrument in the hands of a man who has not the slightest idea of its construction, and who has had but the minimum of instruction in its use, is a ridiculous proposition. If the machine works right it makes a difference of at least forty to fifty per cent in its output, to say nothing of the better work. So many criticisms are received by makers that we can assure our readers they at any rate would welcome a recognition of the importance of greater efficiency in operation, and would particularly

like to see some more systematic instruction for operators. This would be to the advantage of operators themselves, and we should anticipate support from the Bookbinders' Union, with which most of the operators are affiliated.

In conversation with a leading maker we gathered what in his experience are some of the principal errors made by operators and employers alike. In the case of a new machine of high grade, the bearings are all very closely fitted. In a very short time it polishes and becomes perfect. If the bearings were less tightly fitted this polishing would cause a sloppy bearing, instead of producing perfection. For the first thirty days, therefore, a machine should have special attention and should be oiled at least twice a day. That instruction should apply specially to the fly-wheel bearings. If one of these bearings is allowed to go until it gets dry it will immediately begin to cut, and once that has started it will continue to grind and consequently wear out before its time. A little skilful handling during that first thirty days will have a tremendous effect upon the length of the life of the machine. There is no limit to the amount of strain that can be applied to a cutting-machine, depending entirely upon the condition of the knife, and this leads us to consider the importance of knife-grinding. This operation is very cheap (different in different localities), a very small item as compared with the unnecessary wear and strain which result from dull knives. Yet it is no uncommon thing for an employer to insist on an operator using a knife for a whole week of steady cutting without having it ground. It ought to be changed every day or at least every other day. Of course, the more powerful the machine the more abuse it will stand, and that seems to be the advantage some people expect to reap from the power of their machines. There are even cases of machines running a fortnight without sharpening knives. Another difficulty is to get people to see the necessity of keeping machines clean. A few minutes spent at regular intervals in cleaning will prove a splendid investment. In some plants operators are allowed a certain length of time every day, or at least once or twice a week, to give the machines a thorough cleaning. In others, however, the cleaning, if done at all, must be done on the operator's own time, or in fugitive moments between jobs. It is surely not necessary to adduce any arguments in favor of keeping any machine clean.

COMPLETE

A little too much color, a little too much impression, a little too little or a little too much. Too much trim, too little trim. A bad cutting, crooked cutting. Anything not right is not right. It is like bad money and should not pass.



Ad. Soliciting that Wrong methods of soliciting Hurts Business. advertising can soon destroy the confidence of merchants in newspaper advertising. In a certain Missouri town the advertising manager of the morning daily watches the advertisements carried in the two evening dailies. As soon as the paper is off the press he calls up the advertisers and suggests that their advertisements be run in the morning paper. If the merchant is willing, all is well. But if the merchant objects, the solicitor at once points out many reasons why the advertiser is wrong in carrying his advertisements in evening papers rather than in the morning daily — he tells him he is throwing away his money. If the merchant is convinced and starts advertising in the morning paper, one of the solicitors of the other papers at once attacks him for his foolishness in so wasting his money. In the end the merchant believes both are right and quits his advertisements in all the papers. Newspapermen, above all others, should realize the harm done to their own cause when they knock on a competitor. All advertising is worth something, and why not admit that your competitor can bring some results and that his paper is worth while, then go ahead and solicit on the merits of your medium alone? So says Alfonso Johnson, of Columbia, Missouri. Respectfully referred to Mr. Brad Stephens.

Theo. L. De Vinne In a letter under date of January 29, 1913, Theo. L. De Vinne said to Francis F. Browne, founder of *The Dial*, "I know that my notions about typography are distasteful to a large number of book reviewers and amateur printers. The general belief seems to be, not only among critics and reviewers but even among printers themselves, that the beauty of a book depends largely upon its type. I dissent entirely. The office of the pressman is too much undervalued. Our improvements in typography are largely on wrong lines. Readers are clamorous for cheap books. To get cheap books you have to get cheap paper, fast machines, and an unwillingness to spend the time on presswork that really good work always requires. And this careful

attention can not be avoided. For many years I have contested this point with publishers, but with so little success that I am tired now of objecting. Artists, too, have their interferences. The general desire for delicacy and paleness seems to be the aim of all persons who design for engraving half-tones. To keep from overcoloring or smudging the half tints and pale tints of an engraving seems to be the continual admiration of designers. To do this on a plate which absolutely requires the full octave of color from palest gray to intensest black the pressman is put to his trumps. No doubt the pressman often makes mistakes. But there seems no reason why typework, which always makes the largest portion of a readable book, should be sacrificed to pictures. There are many people who think that illustrations are needed to give attractiveness and salability to the printed book. I can not fully coincide with this assertion. What the reader wants first of all is legibility, and this legibility can not be had with the modern style of plain printing. But I do not want to discuss this question any further. The tide will turn, and the utilitarian features of typography will be more esteemed at the end of this century than they are now in the beginning." On the margin of the letter appears a notation by Mr. Browne: "Amen — with all my heart. De Vinne's sentiments on these and similar matters have been mine for thirty years.—F. F. B." These voices from the dead may have weight.

Broken Lots. So many printing jobs require small lots of bond or ledger stocks, which are purchased at broken-ream prices from the paperhouse, and because of that the cost of the work is increased ten or fifteen per cent. One Chicago printer keeps a small file, holding $5\frac{1}{2}$ by $8\frac{1}{2}$ inch sheets and guides, and in this file on his desk he keeps about fifty pieces each of three or four weights, in three or four qualities of stock, of which he keeps a ream or two in stock for small orders. In making an estimate, he attaches a sheet of the paper of that weight and quality selected by him for the job, having printed in the lower left-

hand corner, "This is the stock selected for your work, and on which we have quoted the attached price." In this way the customer can see and compare stock submitted with what he has been using, or with what he may have had in mind, and the expense of carrying a ream of stock is small, whereas the difference between using that and some selected stock at broken-package price is enough to bring in many a stray piece of work that would be shopped over the city, and finally let at a no-profit guess price.

Color Material and War Material. The New York *Observer* is quoted by the *American Printer* in an article describing the methods and foresight of the German Government in the development of the dye industries. The German manufacturers of dyes, fostered by the overwhelming paternalism of their Government, have dominated the dye industry of the world. The very elements that are needed in color-making are the essentials for the manufacture of explosives. That control will always be in the hands of the Germans until the Government of the United States and the Governments of other countries give the same sort of aid or aid in a still greater degree to their home manufacturers that the German Government gives to German manufacturers. The American congressman is the man who can save the day if he has the vision. It is up to the American voter to open his eyes.

Getting There.

In order to arrive, the printer, engraver, book-binder or electrotyper does many things to meet the requirements of the customers of the trade; but to get the finished product to its destination in seemly shape, promptly, and in a conveyance that adds to the prestige of the producer, is too little regarded.

On the street we see boys carrying bundles of printed matter, roughly wrapped, carelessly tied, and with the printer's product peeping through the tears in the wrapping-paper. What impression does this kind of delivery make on the customer's mind?

Here is a lad with a hand-cart filled with bundles of printed matter. The label of the printer appears on each one. The youth has tilted the cart a moment to rest. A truck passes by and the big wheels jolt into a puddle and splash the contents of the hand-cart. What will the customer think when he receives his printed matter?

Here is a mud-bespattered wagon with the name of the printer on the faded sides. Does this parade of poverty and inadequacy advertise the printer? It does — to his detriment.

Here is a newly painted wagon and a good-looking horse hitched to it. The printer's name and business and address are painted on it. It advertises that the printer is a back-number, with antiquated notions.

Here is an auto-truck, competent-looking, up-to-date. It bears the name of a "get-there" printer. Passing through the streets, it is an advertisement that commands attention. It is the apotheosis of intelligent management and dispatch.

Remember, a good delivery may cover some faults, but a bad delivery encourages disbelief.

We want to hear from our readers about their methods of delivery, and if photographs of the means they use for transportation are sent to us we shall reproduce them from time to time. The matter of delivery is very important to the trade, and a little coöperation will aid us all. Send us a report of what you have done, what happened, and what you are doing now in the making of deliveries to your customers.

Industries and Instruction.

The economics of one generation are not suited to the economics of a later generation — always. The activity of the unions in the graphic arts in planning ways and means for supplemental trade education was initiated by the editor of THE INLAND PRINTER through the agency of P. T. Dodge, George E. Lincoln, James M. Lynch, and the late and lamented William Blair Prescott. The first step was the establishment of a school for instruction in the operation of the linotype machine, and the late Henry O. Shepard gave the writer a free hand in developing that important aid to the progress of the printing trade. Out of this developed The Inland Printer Technical School, operated under the direction of the Commission on Supplemental Trade Education of the International Typographical Union.

Much opposition to the work was displayed through the years of its progress. This was most natural, and inevitable. The efforts of employers in the line of technical education, however well conceived or disinterested, were and will remain disproportionately expensive in the results achieved, for these efforts are looked upon with suspicion and distrust by organized labor and the weight of this influence is a heavy drag upon such efforts.

Men who have learned a trade in the old way — simply by doing, and by hard knocks — and who have achieved high standing as craftsmen, hold to their traditions. They believe the only way to learn a trade is the way they learned. But their economics are not suited to the industries of to-day.

The tendency of the world is toward the elimination of waste. So far its attention has been mostly confined to the elimination of the waste of material or time. Our object is now toward the elimination of the waste of lives, of youth, of men and women, and of human happiness.

Society is the controlling force, the man who pays the wages — the employer — is the middleman who markets the skill and time of the artisans.

We have been mixing production of materials with instruction. Production must be made a determinative quantity. The interruptions to which a highly skilled worker is exposed in order to give instruction to an apprentice cause a break in the productive work. The instruction imparted may be ill-considered or not properly understood. There is a serious opportunity for loss.

Instruction in the trades must be, and assuredly will be, a separate and distinct function, and in no way be involved or involve the operations of production. The youth must and should be taught the economy of time in the shop — in production — but the reason why and how, the development of individual and inherent qualities, must be the work of instructors of high technical skill superimposed on pedagogical science.

The unions devoting attention to supplemental trade instruction are to some extent marking time on account of political wire-pulling and the vicious influence of opportunism, and jurisdictional jealousy.

The time will come when a clearer vision of the security that lies in coöperation will shine upon both employers and unions, and the only real issue between them, the division of the profits of the industry, be settled wisely and sanely, so that each and every one may come into his birthright of life, liberty and the pursuit of happiness.

A Buyer of Printing on Selling Printing.

Here is an editorial supplied by a buyer of printing: Is it fair for a buyer of printing to take a suggestion made by a salesman, and ask for estimates on work based on that suggestion? I think not. If a suggestion were made in the shape of a piece of high-grade artwork, there would be no question whatever as to the ethics involved. Even though the suggestion be a verbal one, it involves study and work on the part of a salesman to give a customer or prospective client better service, and should be regarded as such.

To illustrate, a printer came into my office a few days ago and said, "Mr. Jones, you are now using at least fifteen forms of record sheets of goods in your warehouse, a different form for each department. Some of those I print. At one time

I printed them all. If you will give me one of each, I will standardize them so that the same ruling and printing, with few exceptions, will do for all departments."

This man came to my desk and voluntarily offered to do something I should do, but which he can do better than I from a mechanical standpoint, because his business is not only printing and ruling, but systematizing. I know I could cut his price by taking the sketch he will give me for "O. K." of the standardized form, but I will not do so. Why? Because, for his idea and labor, he is entitled to a service fee, which will not be much, at any rate. And think of what he has saved me. I write one order, instead of fifteen. I check one bill, in place of fifteen. And I carry in stock one form, in place of fifteen, and that one will cut economically from a standard size of paper, and I can safely bet that fourteen of the fifteen don't, because they were hatched by a department head during a spare moment, for emergency service, and what did he know about paper sizes?

And in these days of a changing paper market a suggestion may mean a lot. A certain standard form used in considerable quantities came up the other morning for re-order. Any printer with a cylinder press could print it. It was a perforated sheet which, when torn out of the book, was 8½ by 11 inches. It really was an order form, printed on a cheap bond — that is, it was cheap once. The specifications were given to three printers. Two of them bid, as requested. So did the third, but he added a little suggestion. He said, "Mr. Jones, you can save \$10, or twelve per cent, if you can spare enough space so I can cut that sheet without waste out of folio. In other words, let me take up enough space in the width of the form to allow the binding and perforation to make a sheet 8½ by 11 inches in all." He printed the job. I don't even remember how his figures on the job, according to my specifications, compared with the other two. That was unnecessary to consider.

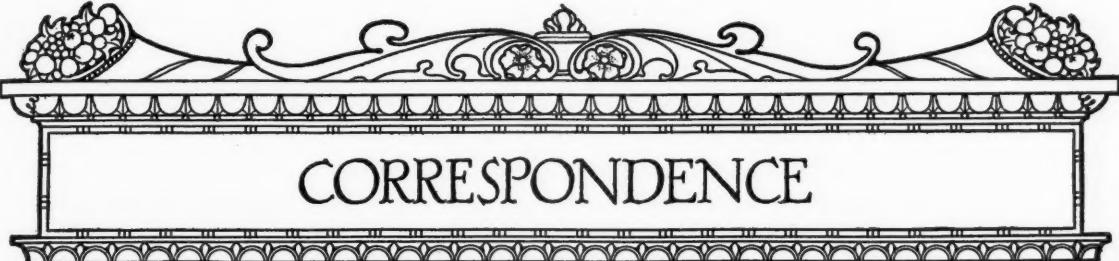
Now, when there are printers of that sort with whom I can work, how does the man with an out-of-date plant, who cuts prices to get work, and forgets to tab a job when his order is plainly written, expect to get business and make a fair profit? I am inclined to think if he used his head more, and his eraser less, his business would look better when the tax assessor came around.

NOTHING is comparable to the pleasure of an active and prevailing thought — a thought prevailing over the difficulty and obscurity of the object, and refreshing the soul with new discoveries and images of things; and thereby extending the bounds of apprehension, and, as it were, enlarging the territories of reason.—South.



INDUSTRIES ILLUSTRATED — IN A STONE-CRUSHING PLANT.

No. 14.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

NON-DISTRIBUTION.

To the Editor: SEATTLE, WASH., July 14, 1916.
THE INLAND PRINTER for July contained an article particularly interesting to me, by Mr. Vandercook, concerning "Non-Distribution." The crux of the problem he well expresses in the phrase, "when there is able supervision and the proper physical accessories," and this is of special force as applied to the daily newspaper of any considerable size. The proper handling of a system of so-called "non-distribution" throws a largely increased burden of watchfulness and attention to detail upon the one responsible for the work of the composing-room, and unless this care is given without stint, results will be far from satisfactory.

As to the profitableness of making new material to be used but once, we are very much in the dark, and some of those things appearing on the face as factors of large saving because viewed only from one point, probably would show differently if seen in the full light of their relation to the other operations of the office. Unfortunately we have not sufficient records of the production processes of newspapers to make an intelligent comparison between systematic distribution and so-called "non-distribution." I use the expression "so-called" because the advocated ideal non-distribution is seldom fully practicable, and its modification in almost any way marks the point where it falls down.

There is a feature which Mr. Vandercook has not touched upon, and it is important in the working-out of any non-distribution system where hand-set material is the subject of consideration. Newly cast type is not handled as easily as that which has had repeated use; the same is true of type-metal spacing-material as compared with the brass generally used on modern newspapers. This results in an increased time-cost on composition. Furthermore, this slowing-down occurs at an hour when the "live" copy is on the hook and the work of composition should proceed smoothly and without handicap or delay of any kind. This is a serious defect, and probably adds from ten to twenty per cent to strictly composition time-costs. Only the most systematic handling of a non-distribution process will enable the saving of actual distribution to overcome this and produce a financial balance in favor of non-distribution, while its delay-producing tendencies — so important in the issue of a daily paper — remain to annoy, and to be remedied in some other way, if possible.

This remedy may take the form of using a larger force for a less number of hours per shift. It is the line along which adjustments required by the introduction of other machines have taken place.

Another defect of scrapping type after one use is the tendency to slovenly habits in the handling of permanent

material. The waste of these materials, no doubt, increases when used collaterally with non-distribution. And besides this, there is the disposition to do the composition more with the idea of avoiding its distribution than to produce the best results in composition. The loss of individuality in appearance of advertisements is, also, an indirect effect. On these points we are likely to hear from our customers and advertisers with complaints on the character of the service, or with gradual curtailment of patronage because of its ineffectiveness.

On the whole, in the interests of all concerned, non-distribution is something to be introduced with extreme caution.

CHARLES J. SCHOTT.

SHALL DISTRIBUTION BE DISCARDED?

To the Editor: CHICAGO, ILL., July 26, 1916.
Your article, "Shall Distribution Be Discarded?" in your May issue, invited the views of its readers, and having had experience along this line, I take advantage of the invitation.

The non-distribution system can run all the way from the non-distribution of merely body type to as large as 36 or 48 point. It is so easy to determine that the distribution of body-matter is too expensive that it is not practiced in any office where there is machinery to make such type.

If there be any doubt it would grow with the increasing size of type until it had reached perhaps the 36-point size. There are reasons why even so large a size could be included satisfactorily in the non-distribution system. Any exception made of a rule makes that rule less operative, and the greatest economy is to be had from a universal rule without exception.

The distribution of type is apt to take a greater percentage of the compositor's time than is generally accorded. It too often becomes the opportunity for wasting time. If anything could be said against the system, it is the fact that the elimination of distribution makes it necessary that all hours be productive hours, and work of the productive kind, whether in dull times or not, must be found. This might be offset by a greater effort on the part of the selling force to prevent such a condition.

Distribution piles up in the office, and when type is wanted it is wanted badly, and there is little time for distribution and much less for the time-killing hunting that is necessary to fill empty cases. This is particularly trying where certain boxes are empty, although the cases are particularly subject to overflows and empty boxes. It takes a long time to get sorts, and costs considerable, to say nothing of the worn faces that must be encountered in the use of such type. From the standpoint of convenience

nience for the productive hour, it would seem that the accessibility of a good supply of type at every hand should increase the capacity of the compositor. Just what this amounts to is indeterminate, but it might run to a considerable percentage.

The saving of time and distribution appears to be clearly established. The time taken to put sorts into a case by any method whatsoever, outside of the package system, should mean a considerable saving of time over distribution.

This plan is better worked by the elimination of as much foundry type as possible, thus throwing all of the metal into the non-distribution system, simplifying the conduct of the office and having a tendency to create better order.

WM. F. WHITMAN.

A PROTEST.

To the Editor:

ST. LOUIS, Mo., July 25, 1916.

As a reader of THE INLAND PRINTER, as a friend of Mr. Louis Herzberg (whose acquaintance I made when he was a resident of this city), and as an advertising man, especially in the latter capacity, I protest against the use of such hieroglyphics as are embodied in the otherwise effective advertising design entitled "Attractiveness," the design with the girl's head, which appeared on page 361 in your June number.

If Goldberg would see this, he'd surely get up a cartoon depicting the "terrible effects" of attempting to decipher it.

Trusting that my criticism might prove beneficial, I am,

CHARLES LOUIS KLAES.



First Comp.—The barber cut me face all up while tellin' me a story.

Second Comp.—A story illustrated with cuts, eh.

Contributed by Dave Winsten, graduate I. T. U. Course, Brooklyn, New York.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE late John Clay, Cambridge University printer, left an estate valued at \$112,000.

THE Printers' Revisers and Readers' Assistants Society has become a part of the Operative Printers' Assistants' Union.

THE cost system has been installed in the printing-offices of the British Expeditionary Force at Boulogne and Havre.

IN view of the paper crisis, the extent of the British paper export trade is surprising. In the month of May last it amounted to 265,609 hundred-weight, valued at £522,386 (\$2,541,407).

THE printing classes in the technical schools of Darlington, Glasgow, Guildford, Harrow, Reading and Sheffield were suspended for the terms of 1915-16, due mainly to the influence of the war.

JAMES WARD, who recently retired from the Hollins Paper Mills, Darwen, possesses the unique record of having served as boy and man, as a papermaker, at the same machine during an unbroken term of fifty-two years.

IN reply to a question in the House of Commons, it was announced that the matter of taxing billboards had been thought of, but when it was found that less than \$2,500,000 a year was spent for posters on the billboards, it was not considered worth while to impose a duty on them.

THE Dublin printing trade suffered heavily in the Sinn Fein rebellion. A number of printing-offices were either completely gutted or severely damaged. The offices of the *Freeman's Journal*, the *Leader*, the *Irish Homestead*, the *Motor News* and the *Cyclist* were among those totally destroyed.

GEORGE MILES, foreman of F. G. Longman's Printing Works in Cornhill, Dorchester, has retired, after sixty years of work in the same office. He started to learn the printing trade at the age of thirteen, and, with the exception of two years, has served in the one place. He recently celebrated his golden wedding.

THE printing-office of Neill & Co., Edinburgh, was recently destroyed by fire, entailing a loss of nearly \$150,000, and throwing two hundred and sixty persons (two-thirds of whom are women) out of employment. The concern, established in 1749, was one of the largest in the country and acted as government printers to Scotland.

THE quantity of paper available continues less and less as the year passes. It is estimated that at the end of June the output of paper in British centers had fallen to nearly one-half that of normal times. News paper has steadily moved up in price from 6 to 8 cents per pound for several-hundred-ton lots, and the rate may be 10 cents and even more before long.

A BALLOT on increasing salaries of officials of the London Society of Compositors has been taken, and as a result the general secretary's salary will now be £275 (\$1,338) per year; the assistant and organizing secretary will receive £3 (\$14.60) per week; the financial secretary, £3 5s (\$15.80) per week, and the three assistants in office each £2 10s (\$12.16) per week.

AMERICANS who know of no other postal cards to buy except those furnished by the postoffice department and the picture cards sold by the trade, will be somewhat sur-

prised to learn that in England the stationers have un-stamped blank postal cards for sale. Just now the trade is objecting to the postoffice continuing the sale of its stamped cards at the usual rate, in view of the fact that the stock is now so much higher in price that the stationers are obliged to raise the price of their cards.

ACCORDING to "Kelly's Directory of Printers, Stationers, Etc.," for 1916, there are in England, Scotland and Wales, 6,379 letterpress printing concerns; 630 concerns do lithographing, 92 do color printing, 27 copperplate, 45 photographic, while 96 do various other classes of printing. There are in the engraving branches 216 firms who are devoted to copperplate, 86 to photo, 77 to wood, 6 to map and 54 to seal engraving. Of offices issuing newspapers, periodicals, etc., there are 2,540. Of ordinary papermaking concerns there are 229. The graphic industries support 40 electrotyping concerns, 45 printing-ink factories, 11 typefoundries, 11 rollermakers and 50 printers' engineers. There are 991 wholesale and 298 manufacturing stationers. These figures include neither London nor Ireland. London is credited with 1,430 letterpress printing-houses; 294 lithographic, 71 color, 33 copperplate, 25 music and 51 chromo-litho concerns; 107 copperplate, 90 photo, 84 wood and 15 music engraving concerns; 25 typefoundries, 30 electrotyping houses, 49 printing-ink factories and 15 rollermakers; 193 manufacturing, 422 wholesale and 27 wholesale fancy stationers. Ireland is credited with 277 letterpress printing-houses; 30 lithographic, 2 color and 1 copperplate printeries; 306 newspapers and periodicals; 23 paper merchants, 12 papermakers, 1 typefoundry, 1 ink factory and 4 copperplate engravers; 21 manufacturing and 60 wholesale stationers.

GERMANY.

A NEW series of postage-stamps will shortly be issued by the German postoffice department.

THE executive committee of the German Master Bookbinders' Association has advised a further advance of ten per cent in the prices of bookbindery work. This would elevate the advance in these prices to forty per cent above those obtaining prior to the war.

IN order to combat extravagance in following fashion in dress, the command of the seventeenth army corps, at Danzig, has issued a decree forbidding the import and sale of fashion journals and patterns issued in foreign countries, under the penalty of one year's imprisonment and a fine of 1,500 marks (\$357).

GEORG ERLER, in discussing "The American Trade Press of the United States During the War," before the Berlin Typographic Society, credited THE INLAND PRINTER, the *American Printer*, the *American Bulletin*, *Printing Art*, the *National Lithographer* and the *Deutsch-Amerikanische Buchdrucker-Zeitung* with not taking sides in the conflict, and that the typographic news pertaining to the war was given without any editorial comment likely to violate neutrality.

ACCORDING to the *Zeitungsvorlag*, since the beginning of the war 1,067 German periodicals have permanently ceased publication (this figure includes 221 political dailies), and 1,295 have been temporarily suspended (this includes 287 political dailies), a total of 2,362, including 508 political sheets. On the other hand, 942 periodicals, including 210 political dailies, have been started. This brings the net figure of loss down to 1,420 periodicals (298 of them political sheets).

THE Berlin *Tageblatt* recently made this announcement to its readers: "The price of the paper for this journal

has risen 90 per cent since the beginning of the war, ink has risen 125 per cent, metal 200 per cent, oil 300 per cent, string and rope 200 per cent. At the same time the wages of our staff, in consequence of the high cost of living, had to be increased. For these reasons we shall be compelled, to our great regret, to raise the price of our paper, the increase to begin July 1st."

JAPAN.

THE Government has bestowed upon Shojiro Nomura, manager of the Tokyo Tsukiji Typefoundry Company, at Tokyo, a blue medal for merit and a decoration, because of the great contributions he has made to the art of printing in Japan during the past thirty years. Mr. Nomura is the first printing-office proprietor who has been the recipient of this Japanese decoration of honor, which is very precious and rare and is conferred only upon those who render great service to the State. Mr. Nomura is a trustee of the Tokyo Printers' Association, which held a banquet at the Seijo restaurant to congratulate him upon his distinction by the Government. Various corporations joined in a meeting to honor him, and Mr. Nomura also gave a dinner to which he invited the publishers of Tokyo. He was deeply affected upon receiving the decoration, and expressed his resolution to make even greater efforts in the future. Mr. Nomura is an affable and upright person and is recognized as one of the most experienced men in Japanese printing circles. In spite of his advanced age of sixty, he is very robust, and much may yet be expected of him. He introduced the point system of Japanese printing type, now so generally in use in this country.

SWITZERLAND.

THE Gutenbergstube (Gutenberg Chamber) at Berne was enriched the past year by the addition of 379 books and brochures and 209 volumes of graphic trade periodicals. The society has now 341 members.

THE Swiss Typographic Union, at its convention, held June 11 at St. Gall, decided that those who have been members for fifty years shall be free of the obligation of paying dues. The plan of a fusion with the typographic society of Romance Switzerland was concurred in.

FRANCE.

A PI-LINE which a linotype operator happened to let pass, and which escaped the proofreader, got into print in the *Nouvelliste de Rennes*. This caused great excitement in the military command, because of a suspicion that the enemy was being thus communicated with through cipher. An investigation was begun and it was very difficult for the manager of the journal to convince the authorities of the loyalty of his work people.

NORWAY.

BERGEN and Mold, two thriving Norwegian villages, were recently almost totally destroyed by fire. Printers suffered large losses, fourteen being victims. The Grieg Boktryckeri, at Bergen, one of those destroyed, was one of the largest printing-offices in Norway, and was known throughout Scandinavia. The printers in neighboring cities gave a helping hand to those who suffered from fire.

ITALY.

THE agreement between Germany and Italy as to copyrights on works of art and literature, entered into on November 9, 1907, has now been abrogated by the Italian Government. The abrogation is to take effect on April 23, 1917.

SWEDEN.

PASTEBOARD and paper coated with rubber have been added to the list of articles which are now prohibited from being exported from or transit through Sweden.

THIRTIETH ANNUAL CONVENTION UNITED TYPOTHETÆ AND FRANKLIN CLUBS OF AMERICA.

BY OUR REPRESENTATIVE.



PROMINENT business man at a recent convention made the statement, "This is the greatest convention year in all history." Continuing, he said: "I have attended many, and have yet none to regret. I make money by coming, for I never have failed to find profitable ideas which I could apply to my own business — and I always have a jolly good time to boot."

It has always been the present writer's contention that one of the greatest benefits derived from meetings of local trade bodies was the privilege of rubbing elbows with those in the same line of business. If that is so in a local organization, how many times is that benefit multiplied in a meeting of a state or national organization? As the prominent business man quoted in the preceding paragraph has well said, attendance at a convention enables one to make money, as therein will be secured ideas that will enable him to conduct his own business on a more profitable basis. And that is what will be taken away by all who attend the thirtieth annual convention of the United Typothetæ and Franklin Clubs of America, which will be held at Atlantic City, New Jersey, September 12, 13 and 14, 1916.

The invitation to attend this convention is by no means limited. To the contrary, employing printers everywhere are invited and also requested to urge others to attend, and thus assist in the uplift of the printing business at this most critical period.

Conditions in the business world are rapidly changing — every line of business is advancing by reason of convention association of kindred lines of business, discussing, considering and applying modern business-building ideas to individual interests, and solving, collectively, the matters of deep concern to all.

The printing business is the most important factor in business-building, and printers everywhere should awaken to the demand for intelligent and collective action. At the Atlantic City convention these problems will be thoroughly discussed and plans presented which, with the concerted action of printers everywhere, will result in untold value in the advancement of the craft.

The government endorsement of many of the methods inaugurated by the United Typothetæ and Franklin Clubs of America will be featured. The work of the national organization in connection with the Federal Trades Commission will be given prominence at the convention, and the duty of the individual printer in matters of national importance will be so attractively presented as to be transformed into privilege.

No convention visitor need fail to broaden his vision and increase his efficiency by attendance at this convention. And thus if the vision is thereby broadened and worth increased nationally, municipally and collectively, it is correspondingly increased individually. And individual worth thus increased can not fail to be reflected into the final fundamental element back of all business — the home.

The program for the convention includes much of unusual interest to printers and representatives of the graphic arts. The number of subjects to be handled will be fewer than usually allotted, but each will be treated by a specialist of national reputation, and every address and paper will be of practical value. A liberal portion of the time will be given over to the discussion of the subject-matter of the various addresses. This has been found, from

experience, to be the most valuable way to bring about the practical application of the suggestions offered.

Among the subjects on the program, a most attractive feature will be that of applied color demonstration, by Arthur S. Allen, of New York. With the aid of wonderfully conceived and carefully prepared charts on color values, Mr. Allen will show a means of simplifying color analysis as applied to printing and advertising. With special mechanical devices the color problem becomes simple in solution and interesting beyond ordinary expectation.

Direct advertising and the creating of more business will also be featured by a successful specialist. Collective advertising for groups of printers will be discussed, and practical suggestions and plans will be offered.

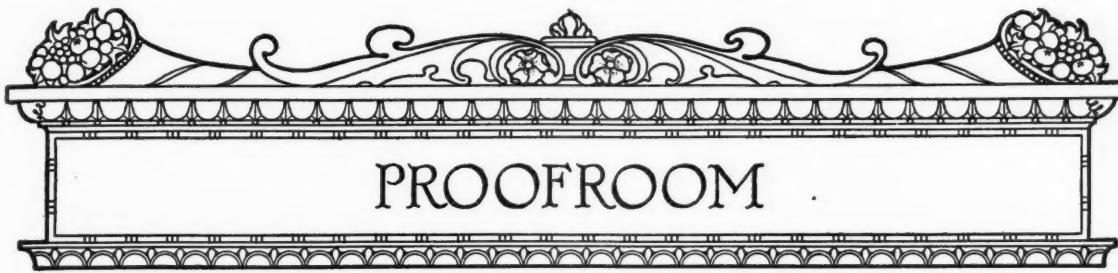
Efficiency, credits, proper accounting methods, salesmanship and welfare work will be interestingly handled by men who know whereof they speak. Discussions will be directed by capable leaders who realize the value of a clear understanding of the subject in hand as well as the monetary value of the practical application thereof. In fact, the program as a whole is designed to meet the earnest demand at this time for practical business-building ideas in the various branches of the graphic arts.

A prominent feature during the convention will be the Graphic Arts Exhibit. The fame of this exhibit is now nation-wide by reason of its recent display at the convention of the Associated Advertising Clubs of the World. Every conceivable form of modern printed-matter is shown in the exhibit, but nothing is shown unless it possesses merit. The exhibit will be augmented with a display of printers' club publications and printers' individual house-organs, as well as those of their patrons. A series of collective advertising campaigns by groups of printers will also be displayed, as well as examples of series or sets of advertising matter in direct-advertising campaigns. These examples will be chosen especially upon merit, and will contain the important elements of "association of idea" in their sequence. Other important details in direct-advertising construction will also be shown.

The convention headquarters will be at Hotel Traymore, which is admirably adapted for such purposes. Equaling in beauty any of the previous convention sites, it surpasses its predecessors in many respects. Its commodious quarters settle in advance the hotel reservation problem. The acoustic properties of the Traymore Auditorium, where the various sessions of the convention will be held, are exceptional, and the spacious lobbies and corridors make a most desirable gallery for the Graphic Arts Exhibit. Then, too, as if predestined for this event, the murals of its magnificent library dome depict in classic form the "Four Stages of Progress of Printing."

No fixed program of entertainment will be scheduled other than the grand convention ball, to be given on Wednesday night, September 13. However, as the convention sessions are planned for the forenoons, beginning promptly at half-past nine and closing at half-past one, ample opportunity will be afforded for the enjoyment of the many distinctive features of Atlantic City without interfering with the primary objects of the convention. Opportunity will be afforded for many enjoyable side trips and excursions, as well as for rest and recreation at will.

The time now is limited, but sufficient remains for any employing printer in any section of the country to pack his grip, purchase his railroad ticket and hie himself off to Atlantic City, and he can rest assured that he will not regret it. Any railroad or transportation agent can give information regarding special summer rates.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Opinion on Punctuation.

J. S. Ritenour, Pittsburgh, Pennsylvania, writes: "In the line of C. F. H.'s Toledo communication, also W. McG.'s, of New York, about the use of points, in your May number, I should like to state my belief that a semi-colon ought to be inserted before a parenthesis or a quote for the simple reason that it is as essential to the author's meaning and phraseology as any word or letter in sentence or paragraph and therefore properly belongs before parenthesis or quote. In the cited illustration, 'Alliance — John Smith (Dem.)', the point within the parenthesis should be omitted because it is entirely useless. This ground is followed in the omission of the comma after Smith. Everybody knows what (Dem) so used stands for. (D) would answer just as well. It may be possible to make rigid rules to meet every exigency of punctuation or of typographical taste, but I imagine they would be tedious, vexatious and not always satisfactory. Points, like words, are useless where they do not clarify or strengthen the writer's meaning, and in such cases should be left out."

Answer.—This letter has been kept unnoticed longer than it should have been, largely because I could not think of a good way to answer it, and an essential feature of this department is editorial comment on each topic. Frankly, the opinions expressed in the letter appear to me not only to be puerile, but as utterly unreasonable as any thoughts could be. We print the letter exactly as written. The first criticizable point in it is the form semi-colon, which shows an indefensible use of a hyphen. Semicolon has been the proper form of this word, and almost universally so written, for so long a period of time, that there should be no one ignorant of the fact. Yet the strongest objection to this misuse arises from the doctrine of our correspondent that "points are useless where they do not clarify or strengthen the writer's meaning." Useless insertion of a hyphen in this word shows emphatically the worthlessness of such doctrine. Needless to say, after showing this example, that the punctuation of the letter likewise disregards the doctrine, since commas are used where the meaning would be clear without them, and omitted where they would both clarify and strengthen the expression. Yet this would hardly call for such strong condemnation were it not, unfortunately, an expression of a widely accepted opinion, which works disastrously to the detriment of literature. Many of the present-day books issued by our best publishers are disgracefully punctuated, mainly because of this doctrine and its misapplication. Our publishing houses are, almost without exception, applying false economy by having cheap labor for sub-editing and proofreading, so that the publisher's work in which reasonable punctuation appears is a rare curio.

I confess utter inability to find any clear meaning in our correspondent's remark about "a semicolon before a paren-

thesis or quote," so will simply let it stand for what it is worth. As to abbreviations without periods, his meaning is clear, but the opinion is subversive of universal usage, excepting the common and unsightly British practice of writing Mr and Mrs without periods.

A Sadly Neglected Comma.

B. G. T., Fremont, Michigan, asks a question that must be answered contrary to the most common usage, as follows: "A controversy arose recently in our shop over the use of the comma before the 'and' in a series such as the following: 'The man, woman, and child were injured.' Your 'Vest-pocket Manual' says to use the second comma, but an employee here states that he remembers a debate held in THE INLAND PRINTER a few years ago in which the decision was made that the 'and' accounted for the second comma, thus making it superfluous. Could you kindly enlighten me as to which is the correct form?"

Answer.—Whichever way is decided to be correct, a very large number of people would say that it is not the correct decision. Although it is probable that a majority would decide against the use of the comma, I am positively not one of that majority. My unalterable conviction is that in all such series correctness demands the use of the comma, not only when "and" is used, but also with "or" or "nor." Absolutely every time I write such a series it will be like "man, woman, and child," "man, woman, or child," or "neither man, woman, nor child." The use of the comma is so instinctive that I do not believe I could even write such a series without it—excepting firm or corporation names.

One of the oldest and oddest obsessions that ever secured wide currency is the notion that "and" renders the comma superfluous. Yet that obsession is common, notwithstanding its absurdity. It is not true, according to my recollection, that THE INLAND PRINTER ever has published a debate that resulted in such a decision. Everything decisive in the magazine on such subjects for more than twenty years, except letters to the editor, has been from my pen; and I am certain that I never made such a decision. The man who said he remembered it in THE INLAND PRINTER must be mistaken as to his authority, though he surely did voice correctly what many people think. But it is not what the best thinkers think. Among our best and clearest thinkers on such matters must be our professors of rhetoric and literature, and one of them is Professor Robert H. Fletcher, whose book, "Principles of Composition and Literature," inserts this comma every time, as in saying: "The requirements of Good Use are said in a traditional classification which can not be bettered to be three in number, distinguished by the adjectives *Reputable, Present, and National*." A glance through the book shows absolute consistency in this use of the comma. Our

best and most careful authors, especially those who recognize most thoroughly the value of good punctuation, use this comma invariably.

Theodore L. De Vinne, in "Correct Composition," in which book, by the way, this comma is never omitted, says: "The omission of the comma before the word *and*, in every nominative that specifies three or more persons or things, is an error often made by rapid writers." He says also that compositors working from such copy should always supply the comma unless otherwise specially ordered—which always should have been the proper procedure, but

ally write a comma. Almost universal practice among operators is following copy, and proofreaders are commonly restrained from making changes of any kind.

INTERPRETIVE LIGHTING.

The alluring and deservedly popular statuette, "The Good Fairy," which has been placed on the market by Mrs. Jessie McCutcheon Raleigh, the sister of the celebrated cartoonist and war correspondent, John T. McCutcheon, in some photographic reproductions affords an interesting example of the influence of interpretive lighting.



The Good Fairy.

No. 1.—A Conventional Photograph.

never was so, and which should not be followed by any one now. Better teaching to-day is that copy should be followed literally, and that customers should have to pay for correction.

Our correspondent, however, may be one of those who think correctness consists in conformity to fashion. If so, his conclusion from a full understanding of the facts of usage would probably be that omission of the comma in question is correct. Notwithstanding De Vinne's saying that its omission is an error, many persons now insist that such series are correct without it. Much more printing is now done without it than with it, which is anomalous, for every well-known writer on punctuation insists that correctness demands its use.

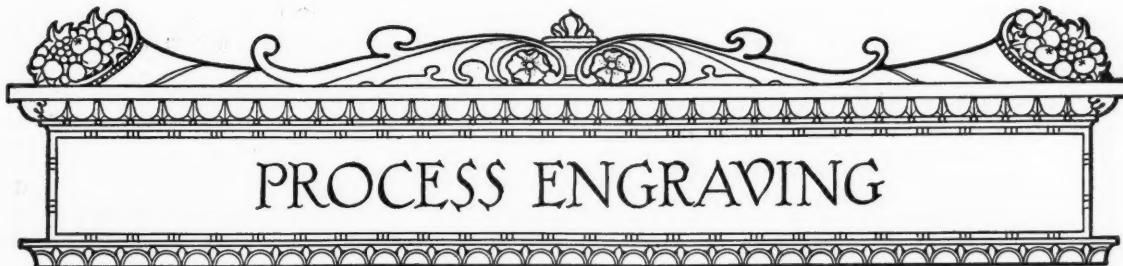
By far the most striking fact about these series of items is that almost no one among the average people pays much attention to correctness. Books are printed just as they are written, with the two styles alternating—sometimes one way, sometimes the other. Most of those who make copy for printers write such things with little thought of the value of commas, except that once in a while they actu-



The Good Fairy.

No. 2.—Interpretive Lighting by Eugene R. Hutchinson.

The subject makes a strong emotional appeal. No one of any sensibility, entering a room or office in which "The Good Fairy" statuette has an appropriate place, can fail to come under the influence of that joyous and youthful welcome—even though it is but a piece of clay. Under certain lightings the statuette has a subtle appeal. Sensibility to such influences and effects marks the difference between those who find more in life than appears and those whose imagination is not elastic. In commercial photography, and in reproducing art or commercial objects by the various processes, it is quite possible that the exactitude of detail and coloration demanded as the acme of perfection falls short. In the photograph of the statuette marked No. 1, we have a representation of the ordinary full lighting, but in No. 2, photographed by Eugene R. Hutchinson, Fine Arts building, Chicago, we have an artist's interpretation. This may be caviar to the general, but that there is opportunity for interpretive commercial art even in reproducing boots and shoes, and thereby making a more convincing appeal to the buyer, there is little doubt.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Reducing or "Cutting" Solutions.

The high prices of iodin and potassium iodid, used in what is commonly called the "cutting" solution employed in half-tone negative-making, have stimulated experimentors to find a cheaper substitute. The results of their work have been given in this department. E. L. Turner, of the L. C. C. School of Photoengraving, has tried all the well-known reducers and has found that Farmer's reducer is the best. He makes it up in this way:

Potassium ferricyanid (red prussiate of potash), a ten per cent solution. Sodium thiosulphate (hypo), twenty per cent solution. Keep these two solutions separate until wanted for use. To make a "cutting" solution for wet plates, take one part of the red prussiate solution and mix four parts of hypo solution with it; then add five parts of water to the whole. It works quicker than iodin and cyanid and costs about one-tenth as much as the latter. Only enough Farmer's reducer should be mixed fresh to "cut" the negative in hand, for it is a solution that deteriorates speedily.

Color Sensitizing Dry Plates.

"Photoengraver," Boston, writes: "I am wondering whether you can help me out of the following difficulty: Some years ago I used the dye erythrosine to sensitize dry plates for the green. A friend has brought me a substitute from England for erythrosine which he says is considered to be an improvement, but when I tried it I found it formed in a scum on the side of the porcelain dish in which I bathed the plates. I have tried the addition of alcohol, without success."

Answer.—If you had but given the name of the dye, this reply might be more definite. You can accept this as a rule, that anilin dyes are either soluble in alcohol or water, frequently in both. The dye you are using is soluble in alcohol and may be soluble in water to a limited extent. You should have water in the dye bath to carry the dye into the gelatin film. A purely alcoholic dye bath will only stain the gelatin on the surface. The only way for you to do is to try a bath half alcohol and half water, and, if this works, try adding more and more water until the scum begins to form on the side of the dish. Then you will have found what proportion of water that particular dye will stand.

Advantages of Zinc over Aluminum for Offset Printing.

The old controversy as to whether zinc or aluminum is the better metal for use in planographic printing is being decided in England in favor of zinc, owing to the exigencies of the war. *Process Work* says there are many decided advantages in the use of the metal zinc, for any smoothing or flattening of the granular surface of the metal can be

much more satisfactorily done on zinc than on aluminum. Then a "chemical" grain can be replaced upon a zinc printing-plate which it is impossible to equal by a similar means upon an aluminum one. Next, the plate preparer can more readily and quickly remove the old image from a zinc plate than from an aluminum one. Corrections are more speedily prepared on zinc. Zinc has a more resistive power against breakage after bending for the gripper. Zinc plates are less liable to oxidation than aluminum plates are, and, most important, zinc is the cheaper metal. The only advantage aluminum appears to have over zinc is that it is a lighter metal, and it is a whiter metal when grained, thus allowing the artist to see his drawing clearer and the transerrer to know when his work is clean.

Preparation of Copy for Half-Tone Engraving.

Harry W. Leggett, clerk in charge of printing with the Department of the Interior, Canada, sends a description of the method of preparing half-tone copy for their publications. In brief, their method is this: They find that the most suitable photoprint for half-tone reproduction is a black or dark-brown print of a velvet or glazed surface, and that platinum or sepia of a matt texture is objectionable. Only unmounted prints are used for half-tone copy, each one being put in a containing sheet. Fairly stiff cover-paper is cut to standard sizes and the unmounted photographs are attached to these sheets of cover-paper by first marking the corners of the photograph on the sheet, cutting oblique slits in the cover-paper and sticking the corners of the photograph through the slits. The large margins allowed around the photograph permit instructions to be written on them as well as the numbers of the illustrations.

Experience in this country has taught us that the photographs should be properly mounted before using for half-tone copy and a cover of thin onion-skin paper attached as a flap to it so that instructions and corrections can be indicated on the flap. A manila flap can be put over the onion-skin flap and thus preserve the whole from injury during the processes of reproduction and filing later.

Brief Replies to a Few Queries.

Allard J. Conger, Portland, Oregon: Impossible to give you a list of the material and outfit needed to make zinc etchings on a small scale. It would here require at least a page.

A. Horovitz, Providence, Rhode Island: You will find it next to impossible to make three-color etchings on silver mirrors.

"Post-cards," Detroit: Rotary photogravure presses are the easiest part of your plant to obtain. What you need first is a man that understands the making of photogravure cylinders, and he will plan the outfit for you.

**"Phototypes"—Half-Tones for Printing on
Uncoated Paper Stock.**

The Franklin Company, Chicago, are to be congratulated on their introduction of half-tone engravings that will print properly on machine-finish, uncoated and even antique stocks. They call their new kind of half-tones "Phototypes." No amount of description will explain



"Phototypes," by The Franklin Company, Chicago.

how successful their "phototypes" are so well as the exhibit shown herewith.

It will be found that these half-tones contain 75 dots to the inch in the high lights and 150 lines and dots to the inch in the middle tones. This shows that the results are produced by the use of special screens previously described in this department of THE INLAND PRINTER. Every photo-engraver will appreciate how difficult it would be to reproduce the covers of the weekly papers shown here with the ordinary cross-line screen and get anything near such good results. The effects from these half-tones are much better on uncoated stock than on the paper on which they are exhibited in these pages.

Photo-Offset Processes.

The Department of Technical and Chemical Research, conducted by Photoengravers' Union, No. 1, of New York, has issued a book of fifty-one pages on the processes necessary to know in order to prepare plates for printing on the offset press. It is the first book on the subject that contains real information on offset-plate preparation, and is only intended for circulation among the members of the union. Edward J. Volz and Amos H. Spalding, under whose direction the book was prepared, are to be congratulated on the excellence of their accomplishment. They are doing real constructive work in educating the members of their union in the complicated processes that enter into their calling. Of course, there is no book that can not be criticized, and there is one word constantly misused in the trade which this department has tried to correct and which is used in this book. It is the word "reverse" when changing black to white, transparency to opacity, a negative to a positive. In the offset process it is necessary to reverse the transfer, that is, change it as regards right and left. We set type in a stick in reverse in order that it may read right when printed. When type is photographed it shows transparent letters on an opaque ground, hence it is called a negative; when we print from a negative, we get a positive, not a "reverse." When we print from a positive, we get a negative, not a "reverse." In offset printing the picture or type is right on the metal plate, reversed on the rubber, and offsets right on the result on paper. The misuse of this word "reverse" leads to misunderstandings between customer and engraver, and the word should be used only in its dictionary sense if we are going to speak a common language and understand one another in business.

Photogravure and Half-Tone Etched Intaglio.

"Engraver," New York, sends what he calls a photogravure and asks an opinion upon it.

Answer.—The proof is from an intaglio etched plate, the copper having been printed from a half-tone positive instead of a half-tone negative. This is a very different result from a regular photogravure, which gets its varying shades of ink from the different depths in the etching of the plate. The half-tone etched intaglio gets its varying shades of ink from the different areas of surface that are etched away—a vastly different result, and it should not be called photogravure.

Installing an Engraving-Plant.

"Printer," New York, asks advice about putting in an engraving-plant. He thinks the prices now charged by engravers are exorbitant, etc.

Answer.—There never was a time when it would be more unprofitable to establish an engraving-plant in connection with a printing-house than the present. Labor is high and scarce, chemicals and metals are almost prohibitive in price, but, worst of all, customers are more exacting. Better start a paper-mill on account of the high prices of paper. The writer has said elsewhere that "If a printer is looking for trouble, there is no quicker way than to bring on himself an engraving plant. The day the camera comes in the enjoyment of his business moves out."

CALLED HIS BLUFF.

Caller — Have you a few moments to spare, sir?

Capitalist — Young man, my time is worth \$100 an hour, but I'll give you ten minutes.

Caller — Thanks, but if it's all the same to you, sir, I believe I'd rather take it in cash.—*Boston Transcript*.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

NO. XXXIII.—GREAT BRITAIN—*Continued.*

BY HENRY LEWIS BULLEN.

NTIL the early part of the nineteenth century, competition among printers was kept within just bounds by the fact that the larger establishments had little (if any) advantage over the smaller. Small or large, each used the same kind of press and the same grade of paper (hand-made); so that a book might be printed in a small village as economically, if not so speedily, as in the largest city. When the restriction of the number of printing-houses was removed in Great Britain, printing spread rapidly through the provinces, as it was found profitable to edit and print local newspapers; and with a newspaper as the backbone of his printing-house, the printer filled in his time with book printing, either for a publisher or on his own account.

In the United States, also, the enterprise of printers kept pace with the spread of population, and the local newspaper and the schoolhouse dedicated each new community to security and progressiveness. We are surprised by the large number of bulky books printed in towns of a few hundred people.

Truly the period of the old wooden hand press was the silver age of printerdom. (We believe the twentieth century will be its golden age.) The work of the printers in all countries in which printing was permitted was liberally remunerated, and no other body of craftsmen or merchants was so influential; if any other was as influential, history has not recorded its achievements. The high position of the printers of this period is well attested in our own history, and the status being similar in Great Britain, a digression seems permissible: The leaders of the American Revolution were almost all men of substance, the aristocrats (in a sense) of the colonies. The Washingtons, Jeffersons, Adamses, Hancocks, Hamiltons and Carrolls of the Revolution were aided most effectively by a group of practical printers, mainly self-educated, who made their wooden presses and their types the "trumpets of sedition," to quote a royalist writer of that time. These men have received too little honor. Their little journals have been derided because they lacked local news. Local news in small communities is not really news in a weekly journal; therefore, the newspapers of colonial times were not news-mongers as much as they were organs of public opinion, leaders of public opinion, discussing world and national problems now worked out for us. A little journal delivered to a remote village by a chance carrier was passed from house to house, read in the tavern, discussed everywhere in the vicinity, and when the muskets of an alien soldiery were heard in Boston at the "massacre," though there was no postal service except to a few of the larger cities, no telegraphs, no railroads and few stage-coaches, the whole country, long since ready for the emergency, rose instantly in arms and advanced toward the enemy in every direction, before any generals had been appointed or commissariat provided, confronting the oppressors with armies of farmers, true of aim, earnest in patriotism, and invincible in the outcome, welding the colonies into that "puissant nation" which John Milton foreshadowed a century earlier. This aggressive patriotism was preached and made possible by the influence of the journals printed and written by the practical printers—Franklin, Thomas, Edes, Bradford, Anderson, Parker, Gill, Green, Timothy, Kollock, and others. In no other period have newspapers exercised so

great an influence as in that immediately preceding and during the Revolutionary War.

The general prosperity of printers in the small towns as well as in large cities is traceable to the simple and uniform trade practices. Books and pamphlets were the staple line, job printing being confined to an occasional handbill or broadside. Compositors' scales of prices included make-up, imposition and corrections, so that the wages covered all charges, except proofreading, oversight and (possibly) bookkeeping. Presswork was per token



Thomas Curson Hansard (1776-1833), distinguished printer-author, founder of "Hansard."

(258 sheets), and the price included make-ready. Costs were, therefore, easy to calculate, and, as printers worked in firm associations, charges were uniform and afforded the necessary profits. The printer who had a small newspaper and an occasional broadside filled in time by printing books for booksellers or on his own account, and almost every hour was "chargeable." Thus, with a public comparatively new to reading and correspondingly eager for books and news, the hand-press printers were noticeably prosperous, as is attested by their wills and the family fortunes which were created in these crude printing-houses.

These favorable conditions were now (A. D. 1800) to be disturbed by inventions which, while they benefited the printers' customers, had quite the reverse effect upon the fortunes of the printers themselves. The steam engine, spinning machinery, the hydraulic press and the rapid development of machine tools in the early nineteenth century gave Great Britain that commercial preëminence which remained unchallenged until the last thirty years. These inventions changed the relations of men to industries in a degree more revolutionary than the French Revolution affected political relations. Machinery came to be more esteemed than human beings, and the commercial grandeur of England was erected upon a competitive system which at the outset worked horrible injustice to the wage-earners, separated employers and employees, antagonized employers more acutely than was possible under the previous conditions, and made printing (among other occupations) risky and unstable. There is abundant proof that business

in the nineteenth century, actuated by the competitive spirit, was in a condition of war, and animated by greed and aggression to such an extent that those (however democratic) who have studied it can sympathize with the view still largely held by persons engaged in the professions or enjoying independent incomes or in official posi-



John Johnson, Printer of London, author of "Typographia; or, the Printer's Instructor," published in 1824.

tions, that mercenary motives prevail among business men to such an extent as to minimize refined sentiment and social justice in their lives. This, in general, was true until quite recently, though temporized by what may be called a sort of Dr.-Jekyll-and-Mr.-Hyde attitude, which gave us men of substance and business success hard as flint in their factories or stores, though amiable and generous in other relations. Men were the victims and not the cause of these conditions, now disappearing, as the competitive spirit is discovered to be unfair and unsocial. Invention opened for exploitation unregulated, vast, new fields of energy, and the effort to get rich quickly made men greedy and unsocial. The same causes made life and property unsafe on the goldfields of California. Old customs and standards were overturned, and new conditions were dimly understood and awaiting regulation.

Never again will there be so rapid and wide a development of printing-plants as in the nineteenth century; but of the thousands which entered the field how few survived. In our industry business was unstable. Of 203 printing-houses existing in New York in 1865, only 19 were operating in 1915. There will be a better record half a century hence. The industry is rapidly returning to the guild spirit; the knife of price competition is being sheathed; business is in the way of advancing by competition in quality and service; coöperation between employers and between employers and employees is seen to be more advantageous than enmity and strife; men are beginning to be rated above machinery; and history has again demonstrated that mankind must learn by bitter experience rather than by wisdom and foresight.

In the first century of transformation of printing processes by invention, the aims of printers were sordid, and printing was an unprofitable occupation. Both printing and printers lost their previous high status. Of the thou-

sands of type-designs originated in the nineteenth century, only the Gothic (sans serifs), modernized Old Style Roman, Old Style Antique and Scotchface Modern Roman give promise of permanency; the others have gone into limbo with horsehair furniture, wax and leather flowers, and other efforts of deluded intelligence. Typography was eclipsed by its machinery, yearly becoming more wonderful and efficient, while the product deteriorated. Not until William Morris entered the typographic field in 1890 was the futility and ugliness of nineteenth-century typography discovered. The twentieth-century printer, we hope, will not be obsessed by machinery, but will be in command of it, and henceforth the power of printing will be better appreciated and better remunerated, and printers, restored their self-esteem, will recover their former influence and status.

The first radical modern invention in typography was stereotyping, invented by William Ged, of Edinburgh, in 1729, but not utilized until 1810. The use of stereotypes necessarily changed the procedure in book composition, as also changed the method of paying the compositors. Next was the cylinder printing-press completed in 1814 by Friedrich Koenig, of Saxony, who, receiving no encouragement in Germany, secured aid in England, where his first press was built. Very important, also, was the discovery in 1800 that substances other than linen or cotton rags were available for making paper, and the invention of the papermaking machine by Louis Robert, of France, who brought his ideas to England, where they were made practicable by Henry Fourdrinier. By these innovations occurring almost simultaneously, the product of the printers was greatly cheapened, while their investments and risks were increased. The large economic gains went to the public almost entirely; the printers' energies for nearly a century were concentrated in the effort to keep up with the constant succession of improvements (one making another unprofitable) and in searching for work to meet the expanding capacities of their plants, regardless of adequate profits. Press-builders, typefounders and papermakers amassed great fortunes, but printers, alternately oppressing their workmen or fighting workmen's unions, regarding other employers as enemies, having lost the benefits of guild association and respect for each other, found their occupation excessively exacting and poorly remunerated. The cost of developing the inventions for printers which made the nineteenth century notable was paid by the printers, who failed to collect the tremendous price from their customers, and this was another reason why in the nineteenth century printing was a decidedly unprofitable pursuit in comparison with the investment and effort required. For this reason it offered little inducement to ambitious men of ability, whether as journeymen or employers, and a large percentage of these two groups were too limited in mental caliber and education to succeed in any business. An appreciation of these facts is the basis of the effective movement toward coöperation and the elimination of price competition, which in the United States, Canada, Germany, France and Great Britain is educating the printing industry in the ways of scientific management and knowledge of the cost and value of the product. A century's experiment has proved that machines will not supply the place of brains; that, in fact, the improvement of the machinery of the industry requires the use of more brains and better education in both employer and employee.

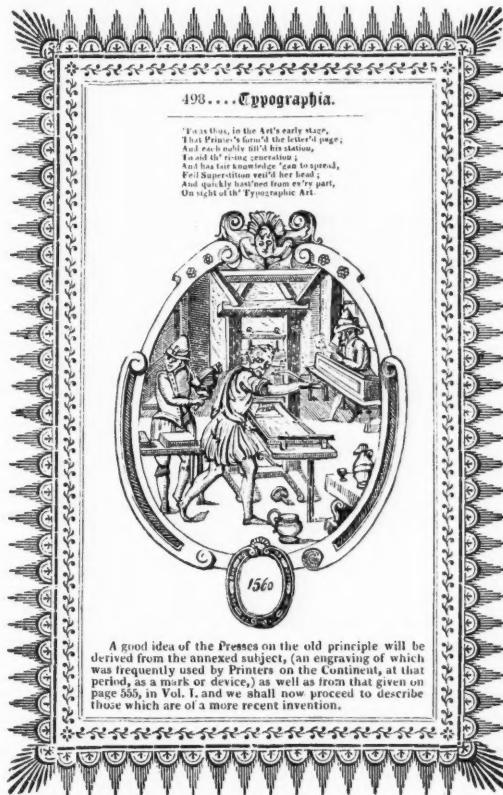
The best insight and history of the beginning of the "steam-printing" era is found in "Typographia: an

Historical Sketch of the Origin and Progress of the Art of Printing, with Practical Directions for Conducting Every Department in an Office; with a Description of Stereotype and Lithography," by Thomas Curson Hansard, London, 1825, illus., 8vo, pp. xvi (8), 939 (26). This is a work of great value, indispensable to a typographic library, for no other books supply the information it contains. Written when the whole practice of printing was changing, it was to typography in 1825 what Moxon's text-book was in 1683, with the added knowledge of one hundred and fifty years. Like Moxon, Hansard will never cease to be authoritative. Hasten, brother printer, to acquire this book and to read him. Thomas Curson Hansard, born in 1776, died in 1833, was the eldest son of Luke Hansard, printer to the House of Commons. After a period of partnership with his father, he established a business of his own in 1805, issuing "Hansard's Parliamentary Debates," a publication still continued by his successors. He was prominent in civic affairs, a man of public spirit, eminently practical in his art, and successful in his business. Besides editing "Hansard," he edited and published the "Collection of State Trials," and was the author of "Hansard's Parliamentary History," thirty-six volumes, 8vo, the history of the Parliament from its beginning to 1803. He was succeeded by a son of the same name, who in 1841 wrote the articles on "Printing" and "Typefounding" for the *Encyclopedia Britannica*, which were reprinted separately, and also revised for the encyclopedia of 1859.

In the same year which saw the issue of Hansard's "Typographia," John Johnson, a master printer of London, issued "Typographia; or, the Printer's Instructor, including Account of the Origin of Printing; with Biographical Notices of the Printers of England from Caxton to the close of the Sixteenth Century; a Series of Ancient and Modern Alphabets and Domesday Characters, together with an Elucidation of every Subject connected with the Art," London, 1824, 2 vols., pp. xii, 610 (10), iv, 663; issued in four sizes, 32mo, 16mo, 8vo and royal 8vo, illus. Unfortunately the text is mainly set in solid six-point, with some eight-point and five-point, and although exceptionally well printed it is difficult to read. Vol. I is an historical compilation, largely from Dibdin's "Typographical Antiquities," and Vol. II is original matter relating to the practice of printing. While not so interesting or instructive as Hansard's work, these volumes are valuable to the student of typography, and contain information not found elsewhere. Johnson's "Typographia" is one of the commonest works on printing and almost constantly in stock in the rare-book shops. The supposition is that the edition was a large one. The three larger formats have a border surrounding each page, as shown in the accompanying reproduction, while the 32mo has a narrow rule border. John Johnson was superior to his contemporaries as a printer, and evidently was an enthusiast. For some reason he was not popular, and his performances were overlooked by Timperley, and his book was unfairly condemned by Nichols (also a printer and writer on typography) in his *Gentleman's Magazine*. He was the actual founder in 1813 of Sir Samuel Egerton Brydges Lee Priory (private) Press, and appears to have started his Apollo Press in London in 1819. In 1822 he printed "Practical Hints on Decorative Printing," by William Savage, a notable and rare work, and a note in Timperley states that he was continuing in business in 1839.

In addition to the books already referred to, if we would thoroughly understand the condition of typography immediately before its transition to "steam printing," we should

glance at the three editions of John Smith's "The Printer's Grammar," the full titles of which are given in our bibliography. This is an original work, and from the first incomplete edition in 1755 down to MacKellar's "American Printer" (1866-1889), Smith's work was either copied or paraphrased in printing text-books in English and several other languages. Smith's work was reprinted in 1787, and completed with "Directions for Pressmen" and specimens of Fry's types. Nothing seems to be known of John Smith, except that he wrote this first text-book of printing since Moxon's in 1683 because he needed the money. "The publication," he says, "of this essay is the result of a resolution to make a stand against the joint disasters that long have harassed me"; nevertheless, the book appears to have been printed at his own expense. A more valuable text-book is Caleb Stower's "The Printer's Grammar or Introduction to the Art of Printing . . . with the



Page from Johnson's "Typographia," London, 1824. The actual size is $5\frac{1}{4}$ by $3\frac{3}{8}$ inches. All pages of the three larger formats are alike, as above, but the 32mo format has only parallel rules around the pages.

Improvements in the Practice of Printing for the Last Fifty Years," London, 1808, an illustrated, interesting and instructive work. It is announced in the preface that "Smith's 'Printer's Grammar' is the groundwork of this publication." We may dispose of Smith at a glance, but Stower's work is essential in a typographic library, and the large part that was new has since been used in many text-books. Caleb Stower was a master printer of London, born in 1779, died in 1816. His book shows him to have been an ingenious printer, especially in making combination ornaments and borders with "flowers," and is also interesting as being the first printer's text-book set in modern roman and showing only modern romans in the type-specimen pages. In 1805 he issued a book on "Typo-

graphic Marks," the first of the kind, which was reissued in 1806 and 1822. In 1814 he issued "The Printer's Price Book," also the first of the kind, with workmen's wage-scales and rules of the trade.

Another indispensable book is William Savage's "A Dictionary of the Art of Printing," London, 1841, the first encyclopedic book on printing in any language, containing much information, historical and technical, which is not found elsewhere, and thoroughly and lucidly edited. Where else can be found so comprehensive a table of abbreviations, Bible orthography, botanical authorities and their abbreviations, technical terms of botany, foreign alphabets, chemical formulæ, Latin names of cities, abbreviations in ancient records, and other information which is needed by printers of scientific and scholarly books? Savage gives us the earliest accounts of electrotyping as applied to printing, and of several presses and other machines, as well as numerous tables of paper and type quantities and of imposition and signatures, which have been copied in many text-books, including some now in circulation. Savage is also the author of one of the rarest (when complete) of books on printing, his "Practical Hints on Decorative [that is, Color] Printing," published in 1822, 4to, with thirty woodcuts in colors, one of them in twenty-nine blocks and thirty tints, a book which "will always be regarded as a monument of the patience, technical skill and artistic taste of its author." Savage's method of color-printing was put forth before color lithography was developed, and before Baxter's beautiful process was successfully introduced. It excelled all other color-printing in Europe in 1822, and at that time the work of the Japanese color-printers was not known in the Occident. In addition to the explanation of color-printing, there is a treatise on fine typography which shows the author to have been much in advance of contemporary taste, to the improvement of which he worked so ardently and thoroughly. In 1832 Savage issued a work on the "Preparation of Printing Inks." William Savage commenced business as a master printer in a small town in Yorkshire in 1790, removed to London in 1797, where he was superintendent of the printing-office of the Royal Institution of Great Britain. His brother and partner, James Savage, also a printer, was a librarian of the same institution, and editor of *The Librarian*, a learned periodical. Much to our regret, we have not found a portrait of William Savage, whose light still shines in the history of the art to which he successfully devoted his abilities.

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DRAWINGS, ENGRAVINGS AND ELECTROTYPE — TO WHOM DO THEY BELONG?

"Who Owns the Plates?" has been widely discussed pro and con by the printer and his customer. This mooted question can be ably handled, and to the entire satisfaction of all concerned, if printers will govern themselves in accordance with the trade custom which has been printed for several years in the Standard Price-List of the United Typothetæ and Franklin Clubs of America, and reiterated by the Executive Council of the national organization at its July meeting. The trade custom is as follows:

All Drawings, Engravings and Electrotypes, made or bought by the printer, and used in the production of a complete job, remain the exclusive property of the printer and do not become the property of the customer unless distinctly so specified in the original contract, and charged for specifically in the bill.

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LETTER-HEAD SUGGESTIONS IN ONE COLOR



THE INLAND PRINTER
CHICAGO

O. P. WRIGHT, President

CHARLES PERRY, Vice-President

O. L. WRIGHT, Cashier

H. H. BROWNE, Asst Cashier



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THE LARGEST AND BEST STOCKED ROSE COMB WHITE LEGHORN PLANT
IN THIS SECTION OF THE COUNTRY. OUR EQUIPMENT FOR THIS LINE
OF BUSINESS IS THE MOST COMPLETE AND OUR EXPERIENCE EXTENSIVE



We sell no stock we would
not use in our yards, and
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cent of our eggs to be fertile;
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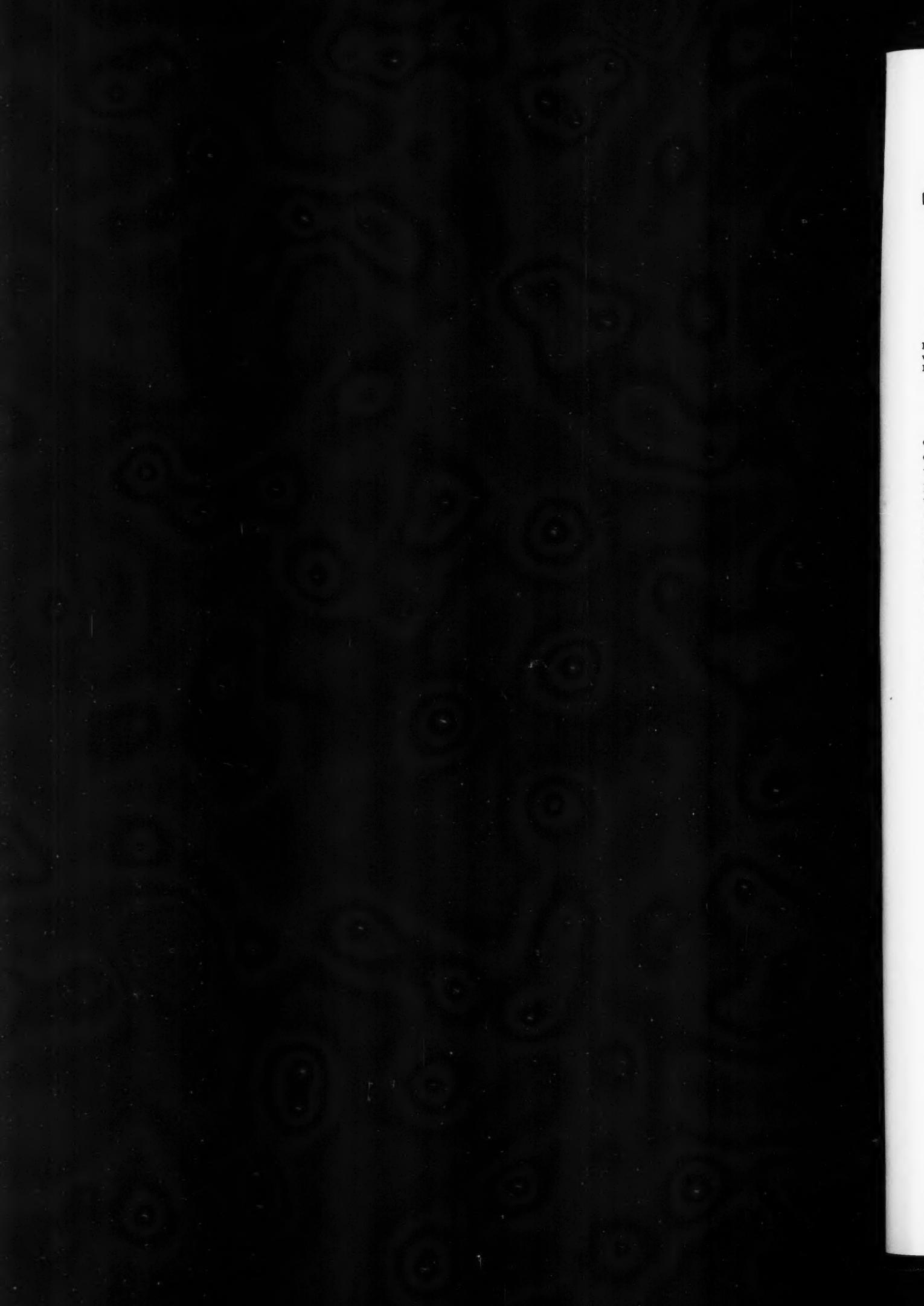
C. W. ANDREWS
Proprietor



ANOKA, MINN.

For the best appearance such a design should be printed in a weak color.







BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Uniformity in Stationery Items.

In the Specimen Department of this issue a review is made of the stationery of a certain printer. The main fault pointed out is the total lack of what has been termed "family resemblance" between the different items. The letter-head was printed in different colors, on different stock, from a design wholly unlike in form and set in type entirely different from the envelope. Too much can not be said against this all too common practice.

In the case cited, as well as in others of like nature, perhaps, the printer used for his own stationery odds and ends of stock left over from other work. Of course the progressive and business-like printer will not destroy scraps and odd lots in any considerable amount, but he should, and surely can, find a place for them outside his own business stationery which goes to those with whom he does, or hopes to do, business. A man, or a firm, is judged by the stationery he uses and, in the case of a printer, his ability to do good work is decided by the character of his own business paper. Inasmuch as business stationery carries the name, nature of business and address of the printer, or his customers, it should possess that very desirable qualification, saleability. The business stationery of any firm can be made a powerful factor in the sale of goods. It offers a firm an excellent opportunity to impress effectively upon the minds of recipients the qualifications of the firm to do well whatever it is in business to do. This is especially true in the case of the printer, for, while a letter-head can not be a representation of the

THE MORLAND PRESS LIMITED
PRINTERS DESIGNERS
BINDERS ENGRAVERS
190 Ebury Street SW
TELEPHONE VICTORIA 4235

BUSINESS CARD.

Too much prominence given street address and telephone number.

advertising in any item of printed matter. Increase the attractive appearance of stationery items and their advertising value goes up a peg, for a thing which invites a second look, or more, naturally impresses the recipient more effectually and makes the business represented a subject for frequent thought. Being thus impressed, it is but natural that the recipient will think of such a firm first when in need of the commodity or service offered by that firm.

Opinion will differ on what constitutes attractiveness in business stationery. Tastes differ, and what one admires another will condemn. A design may conform to all the principles of design, represent perfection from an artistic standpoint and be almost without value in so far as influencing opinion in favor of the firm represented or in the making of sales. Good printing alone will not sell goods, and although it will no doubt create a favorable impression for the time being in the minds of those receiving it, it is not enough. Correct wording of itself will not influence sales, and the power of a design to attract attention, to force attention, will not alone do the work. All

THE MORLAND PRESS LIMITED

PRINTERS
DESIGNERS
ENGRAVERS
BINDERS



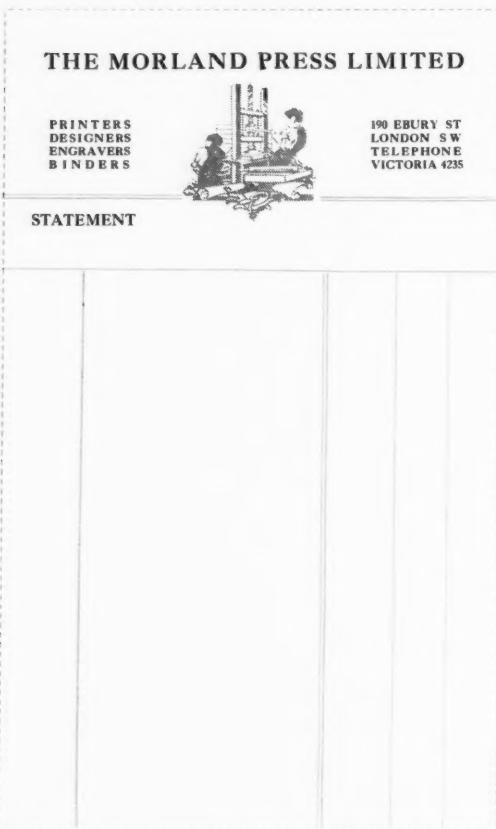
190 Ebury St
LONDON SW
TELEPHONE
VICTORIA 4235

LARGE PACKAGE-LABEL.

THE INLAND PRINTER

these qualifications must be combined if a good impression is to be made that will be permanent. Business stationery should be so designed that it invites, yea, forces, a second look if it is to be remembered and possess real advertising value.

The best way to bring about remembrance is to make



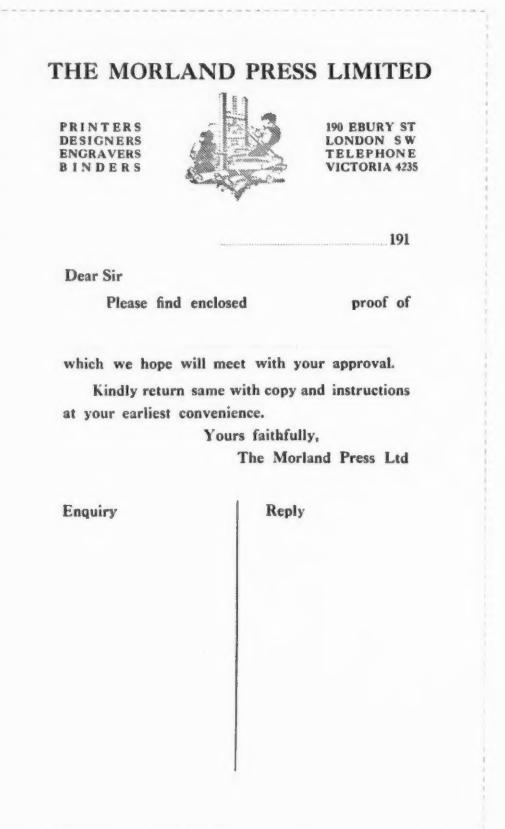
STATEMENT.

the impression as often as possible, and this can be accomplished best by harmonizing all office forms. Give to them "family resemblance" so that the repetition will be all the more forceful, and the impression made all the more lasting.

To do this, one style of type must be used in the composition of all items and the same general plan of arrangement followed in the different forms. In other words, the letter-head, bill-head, statement, etc., should be so nearly alike that the relationship will be readily apparent. The recipient of successive items associates them without a second thought, and the repetition makes a more decided impression on his mind than if the forms are of different styles. Incidentally, stationery so designed very effectually serves the purpose of a trademark.

Next to "family resemblance" in all items, which

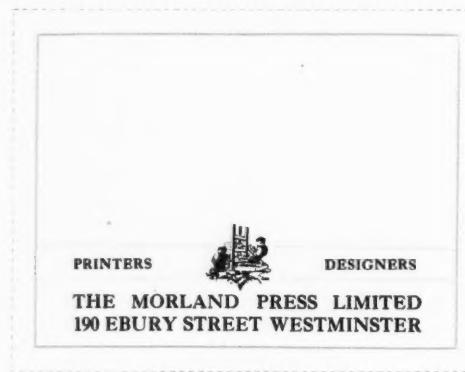
begets repetition, pleasing appearance of design considered, of course, comes vividness. By being striking and distinctive each impression is made more forceful. The commonplace is not distinctive, no matter how pleasing it may be, and for that reason it can hardly be striking. No matter what the character of the design, if seen in the



PROOF SLIP.

stationery of too many concerns, much of its force is lost. The stationery, if it is to fulfil its mission in advertising, should have a style of its own so that it will be readily distinguished and in order that there will be no chance for it to be confused with other stationery. A letter-head, for example, that is uncommon in shape, size or texture has stronger attention value than one of the commonplace variety. But, as previously stated, this must be combined with the other qualifications, for attention value alone is not enough. After the attention is secured, pleasure must be experienced so that it will be held and a forceful impression made.

In striving for the unusual the compositor should never sacrifice good taste. Stationery should not extend beyond the boundaries of art standards, to any great extent at least, just to be distinctive, for if it does beauty is lost, and beauty-attractiveness is most important.



of all and probably the strongest force in the making of a lasting impression. The printer, or the compositor who does his work, who can combine these requirements in his stationery has gone a long way toward making it a force in the production of sales.

To illustrate the points made in the foregoing paragraphs, we are showing herewith a number of the office forms used by The Morland Press, Limited, London, England, the receipt of which suggested this article. While we do not consider these the handsomest stationery forms we have ever seen, we have yet to see a set wherein "familly resemblance" of all items was more pronounced. From a purely typographical standpoint, fault can be found with the extra-wide letter-spacing necessary to square up some of the lines to the measure of the groups of which they are part. The work is characterized by the absolute elimination of all points of punctuation, even following abbreviations, which is a radical departure from the style followed by the great majority of American printers. Points are really troublesome in

display, and The Morland Press people probably argue that as none are necessary to make the meaning clear, none need be used. It will be remembered that when certain progressive printers started the practice of eliminating points of punctuation at the ends of display lines a loud protest went forth, especially from those who could not see why strict rules of punctuation should be violated for the sake of appearance. They apparently could not see that the arrangement in lines and in varying sizes of type was sufficient to give the different parts the distinction necessary to ready understanding on the part of the reader. It may be that the style will be more generally adopted, but we do not feel like being pioneers in the process of such a radical change.

The forms shown should also prove suggestive to readers for adaptation to their own needs, as several are of a character not

generally used, at least in this country. Few here use post-cards for any kind of correspondence, but it seems that, with a neatly printed head, acknowledgments and other short correspondence might be handled in this way. The examples should be studied, and in studying them it will be easily seen why receipt of one will cause the mind of the recipient to revert back to the receipt of a previous form, by which act the name of the firm and the nature of the business are the more indelibly impressed on the mind.

Do not print the different items of stationery on different stock and in different colors. Go even farther than following these instructions and so design them that there will be a resemblance so that one will immediately be associated with the other.

New School of Printing.

The Committee on Apprentices of the Boston Typothetæ has announced the completion of arrangements whereby the School of Printing, maintained for the past sixteen years by the printers of Boston at the North End Union, has been transferred to Wentworth

Institute, Huntington avenue and Ruggles street. The scope of the school will be enlarged, the instruction to include hand and machine composition, platen and cylinder presswork, photomechanical engraving processes, color processwork, lithography and bookbinding.

Three day courses are offered: First, a one-year course in printing for beginners and those with little experience; second, an advanced course for young men possessing a high-school education, or its equivalent, or who have had practical experience in some line of work; third, a two-year course for those who wish to train themselves for advanced work.

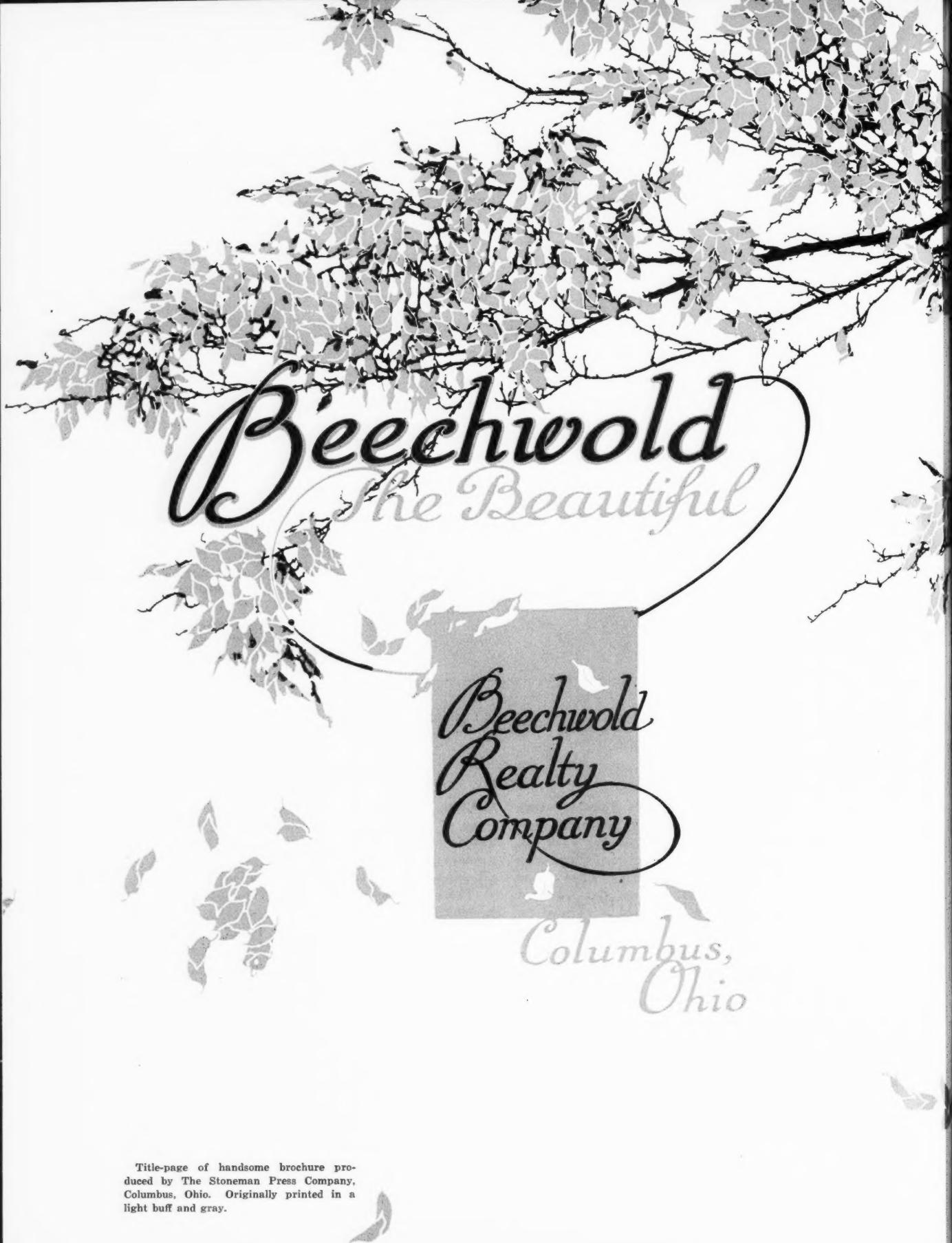
Evening courses will be offered for those who desire to improve themselves in the lines of work in which they are regularly employed, or to learn some of the related branches.

Information may be obtained by writing the principal, Arthur L. Williston.

THE MORLAND PRESS LIMITED				
PRINTERS DESIGNERS ENGRAVERS BINDERS			190 EBURY ST LONDON S.W. TELEPHONE VICTORIA 4235	
INVOICE				
1915				
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THE MORLAND PRESS LTD DESIGNERS & PRINTERS		190 EBURY ST LONDON SW TELEPHONE VICTORIA 4235
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CORRESPONDENCE CARD.

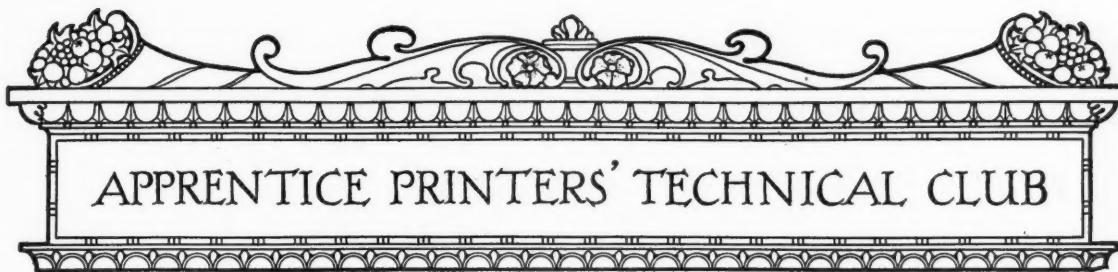


Beechwold The Beautiful

Beechwold
Realty
Company

Columbus,
Ohio

Title-page of handsome brochure produced by The Stoneman Press Company, Columbus, Ohio. Originally printed in a light buff and gray.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Make It Plain.

For the sake of novelty, printers sometimes do strange things. In fact, they are prone to attempt to do stunts with type for which type was never intended. Type is used for but one purpose, and that is to convey information — the thoughts of one to the mind of another. To do this effectually it should be arranged in the clearest manner possible. We hear what one man says and every word is plain, every thought indelibly impressed on our minds. He speaks plainly and does not garble his words. We hear another who so enunciates that we hear his words only with difficulty and, because of the effort expended in doing so, his thoughts are not effectually impressed upon our minds — and we soon forget what he has said.

do. There is no denying the fact that such an arrangement is unusual from the ordinary run of every-day display-work, but not so unusual when one stops to consider that it is an old and overworked practice.

To illustrate the fact that such arrangements are not quickly and easily read, a design of that character is herewith reproduced (Fig. 1). The words which deserve greatest prominence were selected for the stunt, and as a consequence are "buried," as it were, and the sentence, "I believe in Bartlett Bonds," the most significant, and of greatest advertising value, is arranged in such form as not to be easily read.

Because of the fact that we are so accustomed to seeing the initial as part of the first word of the first line

Speaking of Real Estate

I Believe in
Bartlett
Bonds

**May I show YOU
in three minutes
WHY?**

FIG. 1.

In his efforts toward novelty the compositor here placed the most significant words of the copy alongside an initial, a very complex arrangement, and effort is necessary to grasp the thought presented.

Apprentice compositors should remember this fact and so arrange their words and lines that they will be plain and easily read.

One stunt which we have seen repeatedly is that of setting several words of display alongside an initial, making the letter a part of every line. The compositor, in looking over the copy, finds that several of the words begin with the same letter and rejoices, perhaps, in the opportunity it affords him to do something out of the ordinary. He selects the large initial and jumbles the words into lines in such manner that the initial serves several lines and words instead of to begin one, as initials are only fitted to

only, a certain confusion results in addition to that furnished by the clumsy arrangement.

Lines of type should be arranged as they are read, on horizontal lines, if the highest degree of readability is obtained, and if the words are to possess the greatest possible effectiveness and advertising value. The more lines a sentence covers the more difficult it is for the reader to grasp it.

To prove the points made, and to show that novelty as gained in Fig. 1 is of no value, and that it handicaps the reader, we are showing, in Fig. 2, a simple arrangement of the same copy in which the words are arranged in two

horizontal lines and without handicaps of any sort in their arrangement. Where, in Fig. 1, the sentence, "I believe in Bartlett Bonds," is clumsily arranged in a form which makes it an effort to read it, in Fig. 2 the sentence, simply arranged in regular form, presents no such obstacles to the reader, and the words, readily grasped, stand a greater chance of being indelibly impressed upon his mind and in his memory.

The apprentice who early learns that the simplest and most readable arrangement is best has gone a long way toward mastering his trade. When extra time is spent on

most attractive and effective works of its kind we have ever had the pleasure to examine, has been handled with much care and intelligence.

Profusely illustrated with tinted half-tones of the tract, showing forested home-sites in all their natural beauty, illustrations reproduced from water-color paintings and embellished with other illustrations with leaf motifs, the book is certain, especially in these torrid August days, to influence residents of the stuffy city with a desire for a home in Beechwold, which seems to fairly breathe cool, fresh air, health and happiness.

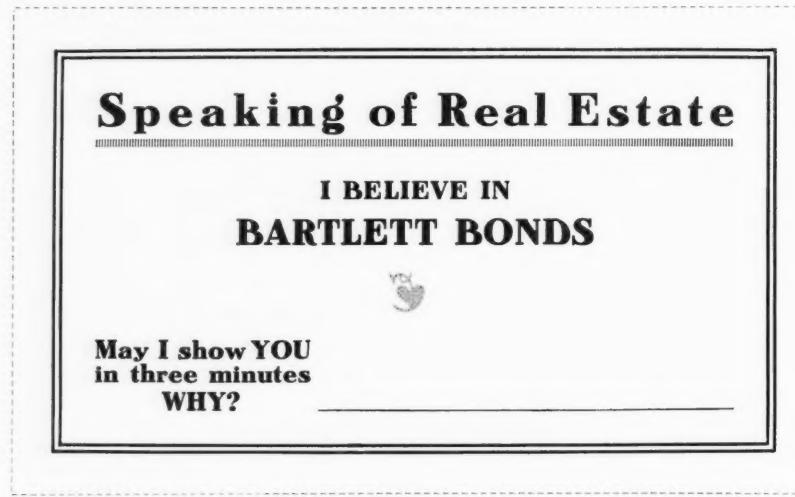


FIG. 2.
By a simple arrangement of the words, which were so difficult to read in Fig. 1, on horizontal lines the reader is impressed with the belief expressed in Bartlett Bonds, for they stand out forcefully.

a job it should be spent in making it better. Strange as it may seem, however, the poorest jobs generally require more time than would be necessary to set them better, because of the fact that jobs are made poor much oftener by the use of too much material than of too little.

Arrangements such as Fig. 1 are complex, hard to read, and do not impress the reader. Therefore, discard such styles and follow the lines of least resistance by setting the words and lines in the simplest and easiest way.

A Notable Brochure.

Atmosphere in art is that quality in the picture which makes one "feel," as it were, the effect which the object represented would produce. It is a quality all too infrequently considered in the production of printing. To print a book on the life and work of William Morris in any other style of typography than that which he originated would be a serious mistake. To print a brochure advertising home-sites in a cool, forested and beautiful addition or subdivision, without illustrating it with pictures and decorations of trees, shaded pathways and, perhaps, running streams, would cause it to lose an untold amount in effectiveness and power to interest potential buyers of tracts.

The Stoneman Press Company, Columbus, Ohio, is composed of intelligent, up-to-date printers who are fully aware of the importance of a representation of atmosphere in the work they do. It is from this firm that we have received "Beechwold, the Beautiful," a handsome brochure exploiting the beautiful forested subdivision of Beechwold, near Columbus. Every item in the production of this brochure, which we can say without reservation is one of the

The cover, printed from the same design as the title-page, reproduced on another page of this section, but in green, yellow, orange, black and gold on dark-green stock, is powerful in attention value. The leaves were printed in the three first-named colors, the extending branches and stems and the outline of the words, "the Beautiful" in black, the inside of these letters in gold as well as the outlines of the letters "Beechwold," the inside of the letters of which were printed in green and embossed. We feel that more of the leaves should have been printed in green, for with so much of the warm colors as used the effect is not as refreshing and summery as it should be, in our opinion, and the work does not "hold" together as it might. The title-page, reproduced on page 788, was originally printed in a light tint of yellow-brown and gray, but through necessity we have been compelled to use a stronger yellow-brown and black instead of gray. We also show, on page 796, the package-label used on the envelope in which copies of the brochure were mailed, the envelope being of the same grade and color of stock as the end-leaves, a light weight of the stock used for the cover. The label was originally printed in green tint and gray instead of the combination in which it is here shown. In addition, an initial is shown on the same page which illustrates that appropriateness was carried even to that extent.

In this brochure The Stoneman Press Company has produced a work of which it can feel very proud. The copy, as well as the half-tones, made by the Bucher Engraving Company, represents the same high grade of skill as the printing. If the subdivision is as fresh, airy and cool, and beautiful, as the book pictures it to be, no place could be more desirable for the location of a home.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

GRANT'S PRINTERY, Chicago, Illinois.—Your specimens are of an exceptionally good grade in every particular.

THE EDGEWATER PRESS, Chicago, Illinois.—While your work is rather too decorative, it is interesting, and effective as well in spite of that fault. The blotters are especially good.

A NEAT hand-lettered card announces the change in firm-name of T. Pfizenmayer's Sons to The Sterling Press. This well-known and capable printing establishment is located at 152 North Fifth street, Philadelphia, Pennsylvania.

LOUIS F. ASBILL, Yukon, Oklahoma.—Your letter-head is quite pleasing in arrangement, but the date-line set in italic capitals is a blemish upon it. If roman upper and lower case had been used, variety would have been secured without a loss of harmony.

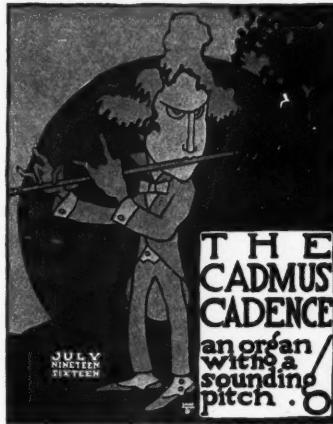
S. SAMALIN, New York city.—The folder or booklet covers are nicely arranged, although the border is too heavy for the type on the one entitled "A Guaranteed Life Income," but not to the extent of causing the design to appear unsatisfactory.

LLOYD BRUNDAGE, Mansfield, Texas.—The *Mirror* letter-head is nicely designed but poorly printed. There should be less space between the name of the paper and the line below, and the tint used to print the linotype is a little too strong, especially in view of the fact that the type is printed over it in blue.

JAY GLENN HOLMAN, Findlay, Ohio.—We continue to admire your work, the Easter cards being especially pleasing in design, typography, and in the selection of colors. We see no merit in the style of arrangement used for the title-page of the Peranian banquet, menu and program. Puzzles have their place, but should not be used in the arrangement of designs for printing. Your excellent package-label is reproduced.

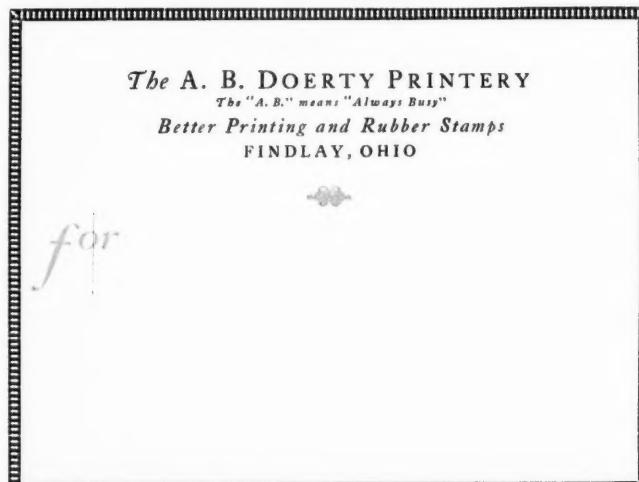
WESTERN LITHOGRAPH COMPANY, Los Angeles, California.—*The Constructive Banker* is satisfactorily handled in every way. The cover-design would be more pleasing, in our opinion, if the upper group were slightly lowered, and the lower group rearranged in the form of a narrower group, and raised, so that there would be more marginal space around it at the bottom and sides.

HENRY D. WILKINSON, Watsonville, California.—The reason for the greater amount of white space next the flap



Cover of house-organ by The Cadmus Press, Los Angeles, California. Original was in yellow, blue and black.

at the left on the Pajaro Valley Mercantile Company envelope is more than likely due to the faulty make-ready, although for perfectly satisfactory work, envelopes should be printed with a sheet of rubber next to the top sheet of the tympan. This is necessary, for envelopes are not always folded accurately.



Neat package-label by Jay Glenn Holman, Findlay, Ohio. Original in deep green and light yellow-green on white stock. The border, being "bled," added appreciably to the attractiveness of the original, lifting it above the commonplace.

FROM the California State Prison, San Quentin, California, we have received a copy of the *Bulletin*, a monthly publication published in the interest of the inmates. It is well printed throughout. The cover-designs would be improved if a single rule had been used instead of the parallel rules below the upper group, and if the panel below had been raised so that the larger space would be below instead of above it.

ANDREW THOMPSON, Toronto, Ontario.—The specimens you have sent us are very good indeed, the order for the change of appointment of Salvation Army captains being especially pleasing in typography, the border harmonizing perfectly with the type used. Presswork on the job is not what it should be; a very hard and firm impression should be used for printing such stock.

F. L. RICHARDS, Mitchell, South Dakota.—The blotters are simply and effectively displayed in a style of arrangement which leaves little, if any, opportunity for improvement. If the red used on the one entitled "On-Time Delivery" inclined more toward orange, or if a bright blue or green had been used instead of red, an improved appearance would have resulted.

THE MERCHANTS PRINTING COMPANY, Boise, Idaho.—Your letter-head is nicely designed and well set, but the large line, "Job Printers," is too prominent and is not harmonious in shape with the condensed text-letter used for the main display line. When smaller sizes of the Copperplate Gothic are used with text type, the lack of harmony is not so readily apparent.

P. H. PFINGST, New York city.—The booklet, "The High Cost of Printing and the Reason Why," is, in a general way, quite satisfactory, but subject to improvement in several ways. The green is too strong on the cover, and especially for the border. The lower group thereon is too large, and it would have been better to have set the entire design in one series of type.

RALPH HAIGHT, San Francisco, California.—Your letter-head, printed in blue and orange, is interesting indeed, but, in printing, sufficient ink was not carried to cover the stock well. If the monogram had been slightly smaller, the lines of the address, too, and if the three squares below had been omitted, an improvement would have resulted.

E. B. WALLACE, Stigler, Oklahoma.—The type-faces do not harmonize on the letter-head for The Eureka Publishing Company, and there is too much matter in the design, making it impossible to obtain a pleasing and effective

cut used, you could hardly have made an appreciable reduction in depth.

Lawrence County Recorder, Louisa, Kentucky — The card for your job department is neatly arranged and well printed. On account of the

ARTHUR ADAMS, Los Angeles, California.—The envelope-box label represents commendable effort, especially when one considers your short experience. The use of the two cuts placed difficulties in your way in the matter of spac-

TO *Hoops Advertising Company* **DR.**

Unusual treatment of a bill-head in which the "To" and "Dr." are given exceptional prominence.

arrangement. The blotter would have been better if a larger size of the type had been used for the initial instead of the heavy block-letter. The blotter is such a pronounced oblong shape and the initial so condensed a letter that the lack of harmony is plainly apparent.

RUGABER BROTHERS, Chicago, Illinois.—*Golden Eagle Chat* is an attractive little publication, ably edited and well printed. For the benefit of other readers, we will state that the pages of this publication are 3 1/2 by 6 inches and that most of the matter is set in six-point in columns of nine picas, two columns to the page. The paper is of a convenient size to be carried in the pocket without folding.

CLARK, THE PRINTER, Worcester, Massachusetts.—The distribution of marginal spaces in your blotter, "Real Service," is not as pleasing and uniform as it should be, and the design is rather overdone in the use of rules and borders. We do not believe you gained anything in the use of the third color, green, and you could have saved yourself the trouble and expense attendant to its use without any loss of effectiveness in the work.

THE QUICK PRINT, Devils Lake, North Dakota.—There are too many rules and borders in your letter-head, the decoration subordinating the type, whereas it should be used only to make the type more prominent and effective. Gray-tone types and borders should not be used on rough bonds, for it is all but impossible to secure a clean, sharp print with the combination. Plain arrangements of type are preferable to panels in letter-head designs.

GORDON D. PURBY, Truro, Nova Scotia.—Your specimens are nicely arranged and indicate to us that you realize fully the advantages of simplicity in typographical arrangement. On the Cavanaugh card you used a pieced-rule border, and the rules do not join well. Whereas the rules at your disposal can not be made to join closely, we would suggest that the work be given treatment which would obviate the use of rules. The letter-head for the Boy Scouts is rather too deep, but, with the large

very large size of the initial, it should have been mortised at the top so as to admit of placing the remainder of the first word closer thereto. There should be an additional lead between the two lines at the bottom. The stationery is quite pleasing, but you should use the same grade and color of stock on both the letter-head and envelope. Both should be set in the same style and printed in the same colors of ink, so as to bring about an appearance of "family resemblance," so to speak.

SAFEPACK PAPER MILLS, Brockton, Massachusetts.—There is nothing remarkable about the letter-head for the Hazen-Brown Company. As a matter of fact, in it the elimination of punctuation-marks is carried a little too far, and the manner in which the groups of branch houses and managers are arranged, leaving irregular and unsymmetrical gaps of white space near the centers, is quite displeasing.

ing, as witness the lack of uniformity in marginal spaces around the two lines, "Clover Brand" and "Envelopes." We would suggest that you avoid the use of outline and solid letters in the same job unless the outline letters are enough larger that the tone of the design remains uniform.

J. C. JEFFREY, Fresno, California.—Aside from the fault you mention, others more or less noticeable are apparent, although, in a general way, the little house-organ in folder form is quite pleasing. The three lines of Cheltenham Bold on the title-page are too closely spaced, and the periods used to lengthen the second line of italics do not adequately fulfil their purpose, but constitute distracting elements. When a line of type is enclosed in a panel, care should be taken that the marginal spaces at top and bottom are equal to those at either end of the line. Variations are particularly noticeable when the marginal spaces are

when the marginal spaces are small.



**Illustration printed from blocks cut from linoleum by color-printing class,
Teachers' College, Columbia University, New York city.**

Some arrangement which would overcome these, even in the use of leaders or hyphens to carry the reader's eye from the location of the branch at the left to the name of the manager at the right ends of the lines, would make them easier to follow and would occupy some of this barren, unsymmetrical white space, which causes the groups to appear disjointed.

which hairline elements appear are not so satisfactory as those in which the variation between the light and heavy elements is not so pronounced. There is little to be said in favor of arranging lines beginning with the same letter alongside a large initial of that letter as you have done on this card. A certain amount of effort is required to grasp the idea, and the novelty afforded is not worth much for that reason. Make your designs, first of all, readable, then novel if you can.

ALEXANDER S. COHEN, New York city.—The Shepard advertisement is very satisfactory, except that the squaring of the central group as to contour left large gaps of white space inside the group, which break up the uniformity and tone of the group to a point which is displeasing. There are too many capitals in the title-page for The F. S. Blanchard Company, and the lower group is too large in proportion to the size of the upper group. For that reason the design is overbalanced at the bottom. Lower groups should be small in proportion to the groups nearer the top.

ALPENA PRINTING STUDIO, Alpena, Michigan.—The programs are of unusual style and of excellent quality. We are reproducing here-with the stickers you attach to the last package of all orders of printing. While, as you state, this is by no means a new idea, it has been some time since it was given publicity and we feel that there are many readers who could make use of it to their advantage.

W. E. MCGANN, Schenectady, New York.—The several items of stationery designed by you for the Gazette Press are very satisfactory as to arrangement and composition, but the green is too deep and strong in tone to balance with the second color, light brown. When two colors are used, care should be taken that one does not stand out with greater prominence than the other, in so far as tone is concerned. Had the green been made considerably lighter, by the addition of yellow and white, and the brown deeper, by the addition of black, an improvement would have been made. There is too much space between the second line and the rules and monogram below on the bill-head. Press-work is not the best.

CARL JOHANSSON, Mariefred, Sweden.—The letter-heads which you have sent us are quite interesting and very effective. In their design the influence of the German style is apparent, which style differs from the American mainly in the use of larger sizes of type than is customary here. In many of them the main display line, the name of the firm, is set in type large enough to make a line the full

width of the sheet, except for the marginal space, of course, or about forty-five picas wide. In printing, where American printers ordinarily use black and, if a second color is used, red or orange, your work runs to purples and browns on yellow and lavender stock. Nothing in principle can be said against this

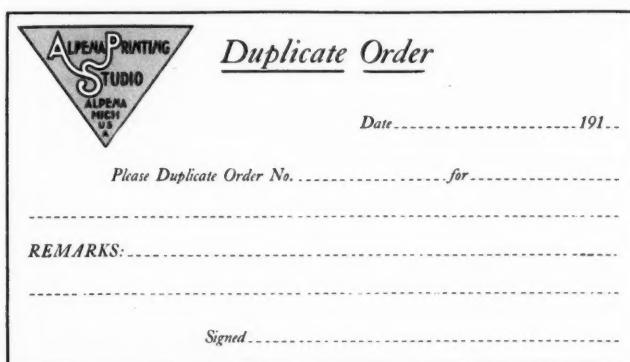
paper. For a sharp, clear print on that grade of stock a firm and hard impression is required, and gray-tone type-faces have a tendency to fill up under such conditions. In your design they are filled in spots while scarcely printing in others. The union label should not be used as part of a job in the manner that one would use an ornament. On the title-page of the Butler Drug Company menu an improvement would have been made if the small type, for which the border was broken at the left, had been centered horizontally in the panel. With the upper part of the panel so fully occupied, there appears a need for something at the bottom to balance the design. You will note that the gray-tone type which printed so unsatisfactorily on the letter-head for the German American Publishing Company, here prints sharp and clear. Other specimens are of a very good grade.

THEODORE H. FREESE, Rochester, New York.—The rule arrangement on the letter-head for John

R. Bourne was a handicap in the arrangement of the type to secure the best effect. In the first place, the matter in the two outside panels does not square up in conformity to the shape of the panels, and marginal spaces are not pleasing. A triangular type-group in a square panel is not satisfactory, especially when the space between the ends of the long line of the type-group and the panel is small, and there is consequently a great variation in

marginal spaces. If the marginal space is greater, so that the variation is not so pronounced, and the white space more uniformly distributed, the effect is not so bad. The letter-head is a case of the frame being so prominent that the recipient's attention is so taken up by it that the picture, the type-matter, is either overlooked entirely or not thoroughly impressed because of the distraction caused the reader by the rules. Simple arrangements, with a minimum of rulework, not only consume less time in composition and in the pressroom, but are more pleasing and effective at the same time.

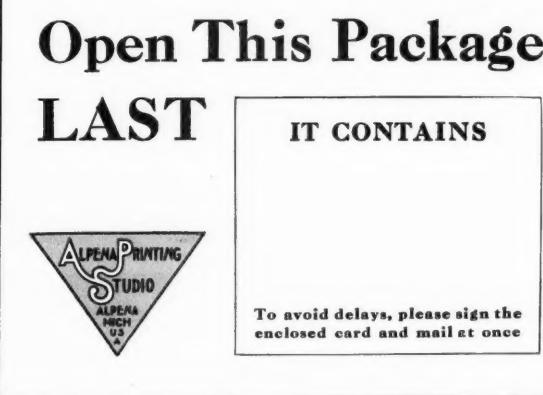
ELLSWORTH GEIST, Pittsburgh, Pennsylvania.—The specimens are up to your usual standard, which is very high. We do not admire italic capitals used to begin words set in roman lower-case, and especially if the subject of the work is such that an antique treatment is uncalled for, as is the case on the card for the Westmoreland Country Club. While the work of some of the early printers has never been surpassed, it was not all good. At first italic lower-case only was made, and the printers at that time, of necessity, had to use roman capitals in combination. Printers some-



Postal card which is enclosed in a small package of every order of printing sent out by Alpena Printing Studio. This particular package is labeled "Use this package last." The card carries the job number and simplifies ordering for the customer.

practice, but it is not the most dignified and effective handling.

R. C. MECKLIN, Kingsville, Texas.—The letter-head for the Kingsville Publishing Company could be improved in several ways. First of all, we do not admire the main display line as set in italic capitals, especially, when in the same design, rectangular panels are prominent. Then, the light green, while satisfactory for the printing of rules and ornaments, is too



Label attached to one small package of every order of printing done by Alpena Printing Studio. The card above is enclosed in this package.

weak in tone for use in printing small lines of type. The heading occupies too much space on the sheet and, to overcome this fault, there should be less space both above and below the main display line.

H. G. DWINELL, Hamilton, Ohio.—Composition on all the specimens is of a very good grade, but we would suggest that you avoid the use of gray-tone types on linen-finish

Announcement



Title-page of hand-lettered folder by F. H. Aldrich, Toledo. The inside dotted line indicates the end of a foldover on which the monogram was printed.

times follow that style on work to-day for subjects of an antique nature, such as a book of the poems by an author who lived during the period when printing was done that way. To reverse the order and use italic capitals with roman lower-case has no historical significance, and the lack of harmony in direction of the lines of the two is really an irritation. To be old does not necessarily mean to be good. The Mahaffey recital program is decidedly attractive in its old-time effect and, with its liberal margins, is a good adaptation of the Bruce Rogers style, which is also an adaptation of the style of early printers.

F. A. FESSLER, Burns, Oregon.—The letter-head for the *Tribune* is nicely arranged in a style quite acceptable for a newspaper—that is, so arranged as to represent the heading of a paper. The rules above and below the date-line, however, should be of the same style. The selection of the type-face for the heading of the Burns Cash Store is not the best that could be made, but, so far as appropriateness is concerned, nothing can be said against the letter chosen. It is a plain roman style of letter, wholly acceptable for

almost any use. The letter is Century, a slightly condensed style, and for that reason the design is too deep in proportion to its width to harmonize with the space on the sheet. Ordinarily, and especially in narrow groups, condensed type should not be used in the composition of letter-headings. The press-work is poor—in fact, the design is all but embossed on the back, and we believe a soft packing was used on the press. For printing on bond stocks the impression should be firm, so the type will cover without "punching."

STUTES PRINTING CONCERN, Spokane, Washington.—The specimens are of the same high standard of quality which has characterized your work for years. We are reproducing your two street-car cards printed from reverse plates made from type-forms. These must have been very effective in the full size.

R. L. SEPPEL, Sidney, Iowa.—You did very well to arrange so much copy as was furnished you for the *Herald* letter-head as well as you did. There is too much matter in the heading, however, and we suspect that the copy was made-to-order, so to speak, so as to fit the scheme of the rearranged design. In panel arrangements difficulty is nearly always experienced in making the lines of type conform to the shape of the enclosing panel, and, in many cases, certain lines must be so widely letter-spaced that the uniformity of tone and spacing is broken up. On a firm's letter-head it is best to recite simply the name of the firm or paper, the line of business or the kind of a paper, the location, and, on newspaper headings, of course, the editor's name must appear. The telephone number may be necessary. Such other information as is carried thereon should be small and inconspicuous. The date-line should be raised about eighteen points.

WE are showing in this department the reproduction of a handsome announcement folder, hand-lettered, by F. H. Aldrich, Toledo, Ohio, announcing the association with him of George Jensen, commercial designer. Originally printed in black and orange on Alexandria deckle-edge stock, it produced a decidedly pleasing effect, of which our reproduction on smooth stock does scant justice. Our reproduction does show the cleverness of the lettering and the arrangement, and for that reason should prove interesting and helpful to our readers as models for type-designs.

R. E. ST. CLAIR, Anna, Illinois.—Your work is of a very good quality, but the border on the package-label is too strong. For the benefit of our readers, we will state that this label was printed in red and blue, and that the border of twelve-point rule was printed in the red and then overprinted by the blue, thus making it of a purplish-blue cast. The color effect is very unsatisfactory, and we would suggest that our readers avoid that method of printing. The border being pieced from short lengths of rule, the gaps between being plainly visible, produces a further unsatisfactory effect. Had the parallel-rule underscores beneath the main display lines on the title-page of the bank statement been omitted, and the lines more closely grouped, an improved effect would be apparent.

F. B. GREENWOOD, Milwaukee, Wisconsin.—It appears that you are not careful when cleaning the disk of your press before putting on light colors, and, consequently, all of them present a flat, dead effect, besides giving the appearance of being dirty. We see little merit in your sticker, and, in fact, in all other specimens where you have used the large outline letter "G" as a border to surround the other words. A certain amount of effort is required to decipher the meaning, and advertising which makes reading a task or a puzzle is of no value. Your rollers appear to have been too hard and the ink too thin when you printed the letter-head and statement forms, and the blotter is cut up into too

Saving Simplified

It's easy to provide for your taxes, insurance or investments through our Thrift Club Plan. Start now; save any amount; prepare to meet your payments

The Old National Bank
OF SPOKANE

The Bank Behind the Thrift Movement

Street-car sign printed from reverse zinc etching made from type-form. By Stutes Printing Concern, Spokane, Washington.

many parts by the introduction of the intricate border arrangement, making it very confusing.

"On account of the scarcity of paper stock we are forced to take the paper off the walls to finish the run of this issue of 20,000 copies." These words, printed on a card, accompanied the July issue of the *Western Union Life Monthly*, and the entire issue, cover and text pages alike, was printed on wall-paper. Of course it was impossible for the pressman to do first-class work because of the ribs and holes in the stock, and we doubt if there is much merit in the plan. There is, however, a certain advantage in novelty, but novelty which makes good work and clear print impossible is of little value. Sometimes floral designs in wall-paper can be used to good advantage for the covers of booklets. It is a stunt which has been worked considerably since the price of paper began to soar, and in this department we made mention of a dodger handled along this line, but in it the point of the argument was clearer. It ran somewhat after this fashion: "We have had to tear the paper off the walls to make room for the big crowds which are coming to see 'Somebody' in 'Something' to-night."

AZA B. BISSINNAR, Columbia, South Carolina.—Excellent is the only word which characterizes your work, and we note in it marked improvement since it first came to our attention. This last consignment of specimens contains some exceptionally clever work, by which we refer particularly to the Christmas cards and the several menus. We note that you use double rules with type-faces of the monotone variety, by which we mean letters in which there is no variation between the light and heavy elements. Double rules, which are made up of a contrasting light and heavy rule, are harmonious with letters such as Bodoni, Scotch Roman, and others in which there is a decided variation in thickness of light and heavy elements. The cover-design for the Macfeat-Bowen Business College would be improved if the heavy double rule were eliminated. While the line of type above is of sufficient prominence, due to contrast afforded by its being printed in red-orange, there is too great a contrast in tone, which should be avoided in the interest of appearance. With lighter rules and a smaller ornament used, the design would be much improved.

C. J. ANDERSON, Omaha, Nebraska.—The large brochure for the Omaha Grain Exchange is an admirable piece of work in every respect. There are one or two faults, however, correction of which would result in improvement. We do not admire the handling of the block initials, and are quite certain if you could see another copy of the work in which the blocks are aligned at the top with the top of the first line alongside, in the conventional manner, you would note a vast improvement. When block initials extend above the type-matter alongside, the contour of the group is broken up and the form is made irregular. We also consider the titular words on the cover, "Omaha Grain Exchange," are too small in proportion to the size of the design and page. Had these words been arranged on a single line in order to conform more nearly to the space occupied, a further improvement would have resulted. Perfection has not been reached as yet in the printing

*This is to announce that
George Jensen
Commercial Designer*

formerly with the Peninsular and later the Medbury-Ward Engraving Company, has severed his connection with the latter company and has associated himself with Frank H. Aldrich, Commercial Designer, at 310 Fifty Associates Building, corner of Madison Avenue and St. Clair Street, Toledo

One of the inside pages of the folder, the title of which is shown opposite. On antique laid deckle-edge stock, the work was especially pleasing.

business, hence these suggestions. Judged by standards of other work of the same character, it stands out as being exceptional. The features we admire most are the end-leaves, advertisement composition, presswork and the colors used in printing, which are quite appropriate.

C. A. LYLE, Washington, D. C.—The work you are doing is of a very good grade, but subject to certain improvements. When you use angular block-letters in combination with graceful text forms, the former should be very

small in proportion to the size of the latter. The difference in size is not sufficient on your letter-head for The English Chautauqua, Chapter A. When full-tone and tint of blue are used for printing a two-color form, no lines of type should be printed in the tint except, perhaps, the very largest in the design. On the title-page of the Anniversary Program for the School of Theology, the tint carries fairly well for the line so printed at the top, but in the smaller line at the bottom there is apparently a decided effect of weakness. All type in

this design should have been printed in the full tone, for the largest line is not enough larger than the others to demand a weakening in the interests of tone. Avoid exceptionally short lines at the bottom of any work, especially when in large type and surrounded closely by a border, as in the case of the invitation for the First Annual Exhibit of the School of Manual Arts, printed in blue and blue tint on gray cover-stock. You exhibit a tendency to crowd bottom groups in designs too close to the borders below, too great a variation in marginal spaces at sides and bottom being apparent.



Another street-car sign by Stutes, of Spokane, in the strong and forceful style characteristic of all that firm's work.

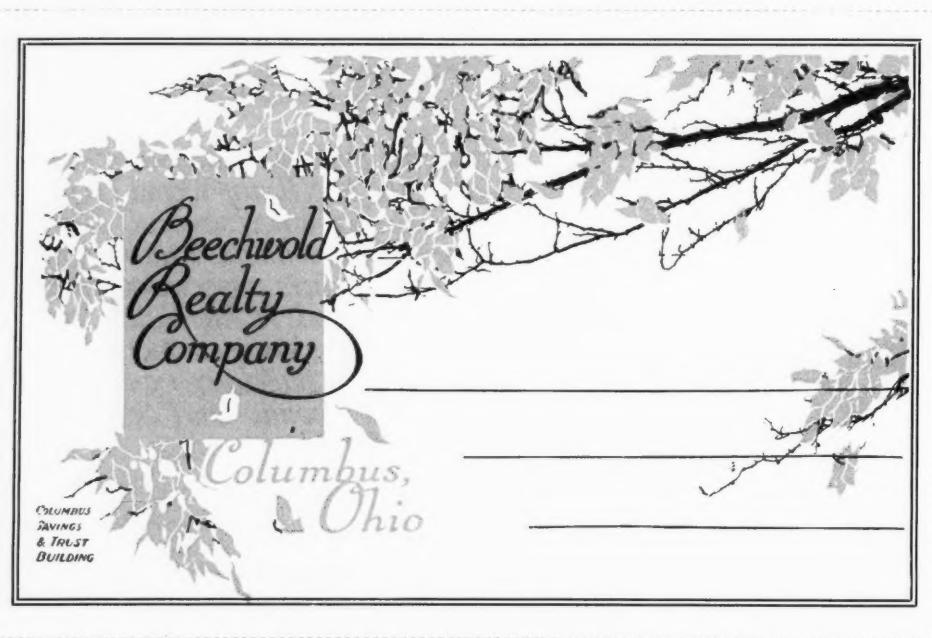
THE INLAND PRINTER

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.—The large catalogue of office chairs, produced by you for the Marble & Shattuck Chair Company, represents expert workmanship in every particular of its execution. We admire especially the clever presswork; and the perfect uniformity of "color" in all signatures is

be avoided, for the tendency of such is distracting, constantly exerting an influence on the eye of the reader which makes it impossible for him to read the matter within with the fullest comprehension.

FROM Melbourne, Australia, we have received the menu and program of the Twenty-fifth

embossed. In addition to the program and menu pages, grouped pictures of the members are shown which were well printed from half-tones. Enclosed, also, was a complimentary booklet from the society's president, J. V. Price, on one page of which are shown a half-tone illustration of the president, some line decora-



Package-label attached to envelope carrying handsome real estate brochure, "Beechwold, the Beautiful," by The Stoneman Press Company, Columbus, Ohio. (Reviewed on page 790.)

something one does not always see, even in the best of work. If the entire book had been printed on one sheet and at one impression it could not have been made more uniform. Interest is given the pages by printing, in the center of each, a half-tone illustrating some operation in the manufacture of the chairs or showing some office building, the furniture of which was made by the company. Half-tones of chairs, with descriptive matter, surround these illustrations on all pages. A blue tint was used for printing backgrounds for the illustrative cuts and in the decorative running-heads, which added much to the pleasing appearance of the pages. On the cover, the words "office chairs" were printed in brown and embossed on black, double-thick stock, and below these two lines the firm's trade-mark, printed in colors on white stock, was tipped. The firm using this catalogue, as well as you, the producers, may rest assured that no competitor is going to make a better showing.

JUSTUS M. STEARNS, Dalton, Massachusetts.—Nearly all your specimens are arranged in a simple and attractive manner and are very pleasing. We note, however, that in a good many instances you have set up designs with gray-tone type-faces to be printed on antique and linen finish stocks. These letters can not be printed satisfactorily on anything but the smoothest grades of stock, as they fill up badly when enough impression is used to make them print sharply on the rougher grades of paper. We note on the title-page of the program for Unity Lodge, A. F. & A. M., that you have used twelve-point black corner-pieces and rectangular rule units, two picas by one pica, in the center of each of the four sides of the border, which is otherwise of parallel one-point rules. Such "spotty" effects in borders should

Annual Dinner of the Melbourne Printers Overseers' Association, which was issued in booklet form. The cover is of a light buff color, almost white, and it was blind-stamped, probably by an electrotype made from the cross-section of a piece of lumber, in such a way that the grain of the wood is well represented. The cover-design is made up of the words "Our Silver Jubilee" and the monogram of the society, both of which are printed in silver and

tion and the conventional text, "With the Compliments of the President." On the other printed page an illustration of a woman holding in one hand a large sword and in the other a book with the inscription, "Guard Your Craft." Below the illustration the following text appeared: "Let us foster all that tends to uphold the dignity of this noble craft. Let us encourage individuality, but suppress the bizarre: good printing should aspire to simplicity and taste dictate to us our proper mediums." We quote the sentiment expressed because of its excellence and application to printing.

JOSEPH RAPPAPORT, New York city.—When type-faces are used which are similar to the styles of letters used by engravers, the designs should be handled after the fashion of engraved work if the best and most harmonious effect is to result. Rules work well with roman letters and text letters, but to use an imitation engraved face in combination with rulework is a mistake. It is also rather difficult to print gray-tone types on rough bond stocks, for, if impression is made heavy enough to print all lines sharply, part of the letters will fill up where the stock happens to be a trifle thick. If the impression is made light, so as to avoid this filling up, certain lines do not print where the stock is thin, and the effect is the same as produced by printing from broken or worn letters. The blotter is very well handled so far as display is concerned, but the several type-faces used do not harmonize. Furthermore, we are quite certain the lines of the calendar should run in the same direction as the lines of display, that is, horizontal with the wide dimension of the page. To make it necessary to turn a blotter, card, or any printed thing, in order to read parts of it, is to encourage the recipient to cast it aside.



An illustrative initial from one of the text pages of "Beechwold, the Beautiful," by The Stoneman Press Company, Columbus, Ohio.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Printers' Advertising Campaigns.

What a printer does for himself is an earnest of what he can do for his customers. There is a growing agitation among printers to increase their custom by urging upon advertisers the advantages of direct-by-mail advertising. The coöperative work of type-founders, papermakers, press-builders, etc., places before printers the opportunities open to them as salesmen of direct-by-mail advertising in a most alluring light. Direct-by-mail advertising, is, however, more closely related to the advertising business pure and simple than it is to printing. This is open to argument, of course. Our opinion is that advertising experts have paid more attention to printing than printers have paid to advertising, and that printers have, therefore, a long way to go before they can produce campaigns for themselves that will convince customers that their knowledge and skill are comprehensive enough to meet all requirements in producing literature and printing that will move goods.

In many cases printing establishments have developed into advertising concerns as a result of cultivating advertising, while in other instances advertising agencies have put in their own printing-plants. It is logical to expect a business man to prefer to have his advertising campaign managed from the place where his printing is done. It saves time and money to deal with one firm instead of two. If the printer hesitates to enter the advertising field the advertiser will show no corresponding reticence. A printer in a large way of business recently remarked that he did not consider it was for him to concern himself with advertising problems. If any of his customers wanted advice of that kind he always referred them to the advertising agencies. In contrast to this, other printers advise their customers that they have their own advertising experts, whose services are at the disposal of their customers. In the case of businesses too small to employ a whole-time advertising man, a business arrangement is often made with an advertising agency which does no printing of its own. That is one way in which many printers cultivate the direct-advertising field. In other cases they diligently solicit the favors of as many adver-

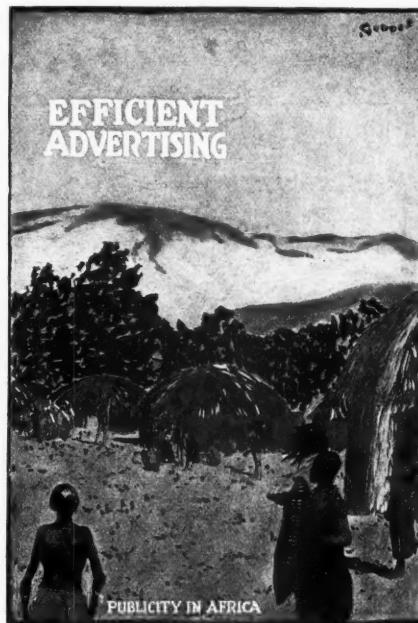
tising concerns as they can. Thus by coöperation the two sides of the business save each other from being squeezed out.

In the course of our inquiries into the methods by which printers obtain their share of this trade, we have been told

again and again that they have done it by giving their customers a taste of the direct method on their own behalf. "How can we," said one printer, "expect to convince our clients that we are sincere in our advocacy of direct-by-mail advertising unless we solicit their custom by this method?" He admitted, however, that he used some subsidiary devices. His salesmen carried samples of successful circular letters, and sought opportunities for discussing advertising problems, with a view to suggesting special applications of the direct method to particular businesses.

"But that," he added, "is really a part and parcel of the direct-by-mail method as used by printers. Indeed, most advertisers follow up their mail matter by visits from their salesmen. The only special point is that I take care to have my solicitors as well informed as possible, so they really can help a man to grapple with his problems, and I pay them for their knowl-

edge. I know that if they help a man to solve his problems he will not grudge paying me at rates which will enable me to give proper financial recognition to my assistants. But do not imagine I expect all my canvassers to be advertising experts. That would be impossible. I do expect them to know enough to convince a man that it is worth his while to have his business analyzed from a direct-advertising point of view, and I expect them to secure an interview for my advertising man himself. I also mention the fact of his availability, without cost to my customers, in my circular letters. I give credit to my sales force for securing these interviews, and before the interview takes place I have my advertising man primed with all the facts available to us about the particular business concerned, and here again I encourage my solicitors to gather useful information while they gather orders. I never rest until I am convinced that all my customers are using direct-by-mail methods so far as they are profitably applicable to their respective businesses. At the same time, please



House-organ of the Robert Smith Company.

Purpose

Intensive Development of Sales Territories

"Obviously, when the salesman can conveniently and inexpensively make new stops, he is not prepared to waste time and money on old ones. All he has to do is to keep his car in condition, the model used, and his product in the regular state accomplished through the mail." —*Robert Smith*

INTENSIVE sales development is the only way to lower selling costs. This is the decision of every conference these days.

In addition, a. Designing the method of advertising on a regional basis as an alternative to national advertising by another sales outlet. *Robert Smith*

Direct salesmen today offer little opportunity for success in their functional powers.

The Mail-on-the-Road is producing approximately all that interested sales managers can get out of it. It is the new "new" idea.

With the advent of Direct Advertising, the main direct method of putting and keeping your product and selling points in the minds of the logical buyers?

In effectiveness has increased although in the cost of mailing has been observed to be more burdensome by the increasing cost of sales were forced to stretch to a science of selling to endeavor to make it profitable. They are proving the possibilities of Direct Advertising.

Direct Advertising into a concentrated sales force of potential effectiveness at compressed small cost. The Mail-on-the-Road is the application of this force that truly leaves no hinge in the future of merchandising.

understand I am not a fanatic on the subject. To hear some people talk, you would think the direct-by-mail method was going to drive every other kind of advertising out of the field. I am certain it will never do anything of the kind, and I never try to get a man to drop every other line. He would find out his mistake and would blame me for it ultimately, even if I succeeded in getting a little extra work to do for a short time."

The reliance which most printers place upon direct-by-mail methods of securing direct-by-mail printing leads one to inquire for special pointers in regard to this branch of advertising advertising, and of course the first essential in all mailing work is

Lower Selling Costs

to get up a good list. We asked several printers who used this method how they compiled their lists, and there was a singular lack of uniformity in their replies. One man chiefly circularized the customers he already had before he gave attention to the direct-by-mail trade. Another made liberal use of the classified trades directory, circularizing firms in similar lines of business to those he already catered for. A third made use of an addressing agency. He did a considerable amount of social printing, wedding-cards, invitations, visit-

The illustrations shown on this page are reproductions of pages from an attractive brochure, a part of the campaign now being carried on by the Robert Smith Company, of Lansing, Michigan.

The Real Cost of Direct Advertising

WHERE are two ways of figuring cost in Direct Advertising. One is to figure cost of job applied to paper, plus cost of mailing, plus cost of handling, plus personnel cost of each sale resulting, by dividing the cost of the Direct Advertising distributed by the number of sales.

It is significant that when the cost of Direct Advertising is watched from the first point-of-view, it usually proves prohibitively high under analysis.

But when it is approached from the second point-of-view the first cost may higher but the average cost of sales resulting drops sharply.

You can take your pick.

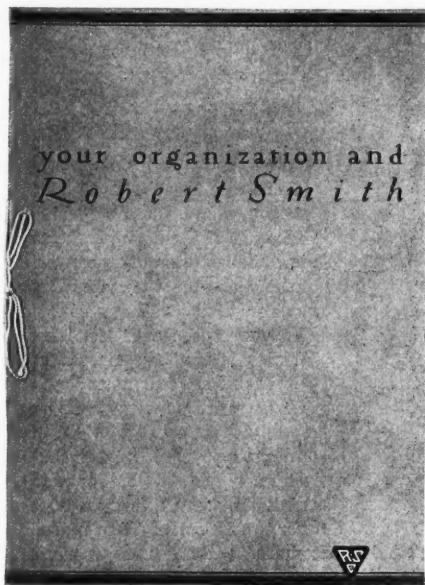
But don't let the real fact that the greatest pull power of Direct Advertising lies in what is written between the lines."

All advertising is meant to create a "pulling impulse" on a consumer's pocket-book. The more the consumer the more close-cut, decisive impression, gives the business that leaves his selling costs. He has the fewer prospects per sale.

Robert Smith Company is an organization of men of thorough practical experience in the field of merchandising and selling. They are specialists in knowledge and ability in the planning, writing and producing of Sales Literature, Direct Advertising, and a well equipped printing plant—with every facility for production, including a store that is well equipped to effect the purpose it serves. This organization cooperates with the sales and advertising departments of manufacturers and merchandisers in making Direct Advertising work in Lower Selling Costs.

ing-cards, artistic menus, and so forth. From an addressing agency he could purchase, at so much per thousand, the addresses of ladies who, within a stipulated period, had held parties or other social functions in connection with

printer himself could get all he required from the directory. There are many other sources of names of prospects, such as the advertisement columns of the daily newspapers and trade and general periodicals, and names



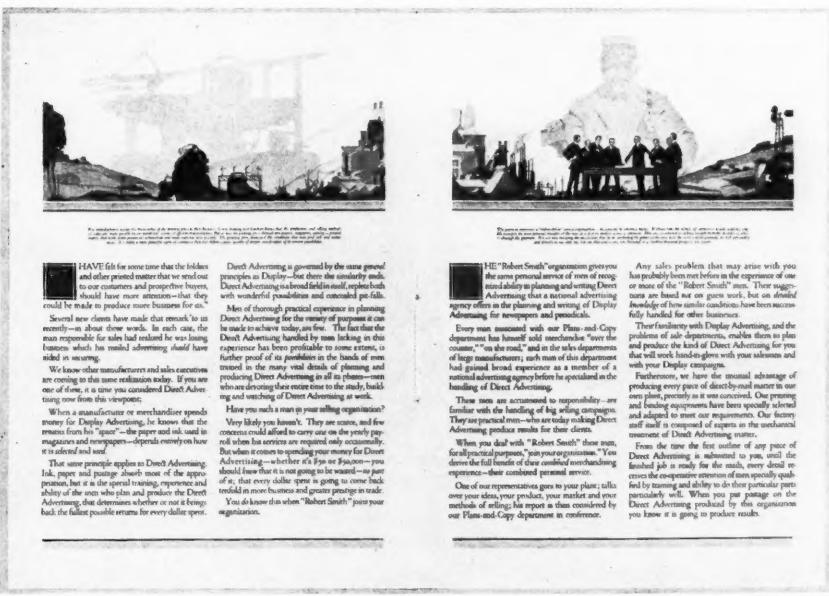
Cover of folder.

which printing was given out. The same printer also used a press-clipping agency to possess himself of information as to forthcoming events. All this, of course, helped him to get up a list which was of immediate use to his own

are often obtained by more devious means known to salesmen. There is no cut-and-dried method, but one can not but notice that the most successful mail advertisers seem to devote the greater part of their attention to their lists.



Third page of folder.



Second and third pages. These three cuts are reproductions of a well-arranged folder, original 11 by 15 inches in size, a part of the campaign of Robert Smith Company, Lansing, Michigan.

business, but it would be of little assistance from the point of view of cultivating an advertising trade. In other cases we found printers of direct-by-mail advertising sometimes advised their customers to avail themselves of the lists obtainable from addressing-agencies, but as a rule the

When we put our problem to Mr. Kier, of the Kier Letter Company, of Chicago, he was inclined to lay emphasis on the message the printer sends out with his circulars. He has built up a very successful business, which now includes a printing-plant. He does nothing but direct-by-

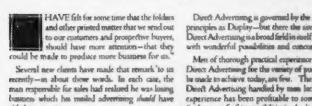


Illustration of a group of men in front of industrial structures, possibly a factory or refinery.

It is the desire of the printer to have his message sent to the right people.

He wants to know what kind of people he should be sending his message to.

We know other manufacturers and sales executives are receiving the same information today. If you are one of them, it is time you considered Direct Advertising.

We know that you are interested in getting more from this viewpoint.

When a manufacturer or merchant sends his message to the public through the medium of a newspaper or magazine, he is sending his message to the public.

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THE DEALER *Wants* to Sell Your Product—if There's Money in It for Him. You Must Both Convince Him and Help Him Sell—



Dealers aren't your size — they person, their load capacity, smaller than yours. But give us a hand to make those more "see it proportionate, fearful of it listed to put him down to a

SALESMEN Want to Make Bigger Sales Just as Much as You Do—and They Will with the Right Co-operation—



The first step in reducing selling costs in the real estate business is that it's a waste of money to work high class salesmen at "ringing door bells." The second step today is to get the right kind of men—and to let the salesmen sell the right kinds of goods, their quality, the position of the house, and other points that precede the actual sale. The right kind of Direct Advertising done that preliminary work today at package rates—and does it better than you ever letter advertised.

Look over the field. You find the salesmen who are agreeable to the idea of advertising, and the firms that give them the tools that give them the opportunity to do a good job of direct advertising.

Direct Advertising salesmen should be made more valuable to the public by giving them a definite

THE MAIL-MAN Goes to Every Possible User
of Your Product, *Every Day*—Make Him a
Salesman for You—



What does the man—or the family—that can use your goods know about them? If they could have you tell them the story of your products—merits and uses—as you know it, the world buys yours and yours only, wouldn't they? You can tell them, tell them precisely as you want them told, by the right Direct Advertising. The mail man reaches them, every one. And it can't mean the question of how many times you tell them; it's how well!—that starts them buying.

We will be glad to talk over with you how you can best Direct Advertising in your business and what kind will fit best your requirements. Simply drop us a line, saying just what would be interested in direct advertising. Direct Advertising with one of our men.

ROBERT SMITH COMPANY

Four pages from a six-page mailing-card, sent out by Robert Smith Company, Lansing, Michigan.

mail advertising work for his clients, and he assured us he got his connection by giving his clients the very medicine he wanted them to give to others. He started as an advertising expert, and the printing end of the business naturally developed out of it.

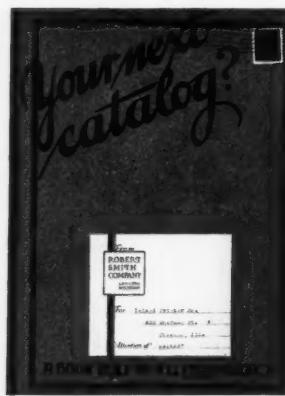
"The first necessity is a good list," he said. "They must be people who can be served in the radius of trade you control, and who use, or can be induced to use, the class of work you do. Then tell them in a series of printed letters what direct-by-mail methods can do, and get up your letters in a style such as you propose to use for your customers. Let your work speak for itself. Don't talk about yourself. Don't give out pictures of your wonderful print-shop, or biographical matter about yourself or your heads of departments. Talk about how much business your prospects are overlooking by not sending a series of letters to *their* prospects. If a printer is doing much catalogue work he should show a series of cover-pages, fly-leaves, first pages, and so on. If he is selling letter-heads, envelopes, etc., he should send some specimens to show what he can do. He should not merely advertise his direct advertising, but his other lines as well. In that way he

**Make Bigger Sales Just
—and They Will with
you.**

will show his confidence in direct-by-mail advertising for his own business."

Here is a little story which has the merit of being true, and it is the kind of thing which many printers put in their circulars to convince their prospects of the advantages of good printing: The advertising manager of a large concern was superintending the mailing of a large batch of circular mail. It suddenly occurred to him that he could improve the reply post-cards which were enclosed. He had been using the same stereotyped form for years. He stopped the mailing, having let half of it go with the stock post-card, and had a new one printed to accompany the second half of the batch. He used a better quality of card and printing, made it striking by using two colors of ink, and put an illustration of the catalogue which was to be sent gratis to those who returned the card. The result was he received just three hundred per cent more replies from the second half of his batch. Everything was the same except the post-card. A hair will often turn the balance in favor of a reply which may lead to a profitable business connection.

A device often met with is the separate mailing of the covering letter. The idea is to get the letter through to



Another part of the Robert Smith Company's campaign.

the executive's desk, and to put something in it which will help the catalogue or specimens to get there also. Some circularizers state in the letter that the latter are marked in blue pencil so as to guide the recipient to the particular items which are most likely to interest him. Every variety of device is employed to give the letter the appearance of being an individual communication, and much ingenuity has been expended by many printers to arrive at an imitation typewriting which is indistinguishable from the real thing. In England it is not uncommon for the printer or duplicator to be instructed to make some typographical error deliberately to simulate the wrong key which every typist seems fated to strike in the course of an average letter, but we have not met with that particular dodge in this country. Of course, what gives the game away most frequently is that the name and address of the recipient have to be typed in, and it is very difficult to avoid a slight difference in the shade of ink. Many printers give up all attempt at really deceiving the prospect, because even when this particular obstacle is overcome by careful collaboration between the printer and the typist, there are few men who can not tell at a glance that the letter is a duplicate. Some aim at getting the address put in the same shade of ink for neatness' sake only, and the way in which the signature appears shows that no real attempt has been made to pass it off as a genuine typewritten communication. Of course, where the printer does not do the mailing for his client, it is up to the latter to get the shade of ink right if he thinks it sufficiently important. In sending out his own circulars, however, a printer generally makes some attempt to make the address appear the same as the body of the letter.

Before leaving this part of the subject we feel bound to refer again to Mr. Kier. He issues his letters in an imitation typewriting so cleverly disguised that without a very minute examination the average recipient would really be deceived. His own signature at the foot is imitated so nicely that we have no doubt many a prospect fails to detect that it is really printed, while the address is in ink of exactly the same shade as the rest of the communication. At the foot is a note which deliberately gives the game away, for it tells plainly that the letter is "Kier-Processed" and filled in on the typewriter. It must have made many a skeptic gasp, but when he has recovered he sees the advisability, in a considerable proportion of cases, of having a series gotten out for himself, without, of course, the telltale foot-note. The problem of making a circular letter like an individual communication has surely never been tackled more successfully.

The practice of using two-cent stamps to aid the simulation of individual mail is very general, but Mr. Kier believes he can afford to dispense with it. The two-cent stamp, however, is used by many who make no serious attempt to simulate genuine typewriting, because it is a rule in so many offices that one-cent mail never reaches the executive. Apart altogether from this consideration, every printer with whom we have talked has spoken of the advisability of impressing the prospect with the idea that a great deal of trouble is taken to secure his custom—that he is regarded as an important catch. We have seen not a few folders and specimens sent by mail, with the recipient's name neatly but prominently printed upon them, sometimes in embossed characters. Others, again, supply him with a large folder, and suggest to him that he use it to file away the specimens and other matter he will receive from time to time. Some of these folders have upon them the name of the prospect, others that of the

printer. In addition to specimens and circular letters, some very forceful little pamphlets are mailed, containing terse expositions by well-known writers of the application of direct-by-mail principles to particular businesses. An excellent series of this kind has been issued by the Meyer-Rotier Company, of Milwaukee. There is room for the exercise of great ingenuity in solving the problem of what to mail, but this is the sphere of the advertisement writer, and the printer generally leaves it to him.

There is a host of interesting little problems arising out of the question of when to mail circulars. There is a great diversity arising clearly from the varying conditions of the businesses for which our informants catered. Most mailers avoid the beginning and the end of the week, and aim so that their prospects receive their mail in the middle. On Mondays, it is argued, the average business man is too busy; on Saturdays he is either not there at all or, in his haste to get away, is inclined to look at nothing which does not absolutely compel his attention. Apart from this general consideration, advertisers of direct-by-mail advertising study pretty thoroughly the conditions in the trades for which they cater, and mail their matter accordingly. The first letter of a series is generally timed to come just before the recipient plans his own campaign for the season. One printer told us he always made a point of dwelling in this first circular upon the results achieved in some business analogous to that of his client, by direct-by-mail methods. These he would contrast with the results of other methods, notably newspaper advertising, because many of his prospects relied so much upon that method. He would show them that they spent so many good dollars in order to get replies from a few newspaper readers, and when they had gotten these replies they had to correspond with them, to solicit them in many instances, and to nurse them before any orders materialized. They were, in fact, just prospects, and a classified business directory would give them prospects for nothing. Having thus tried to shake their confidence in their present methods, he would follow up his victory at an interval of a week or more with some more propaganda, the details of which would be largely influenced by the replies he received from the first circular, and the reports of his salesmen who in the meantime would be following up the mailed matter.

On one occasion we interrupted an enthusiastic exponent of direct-by-mail methods for printers by asking him if he had not ever achieved any orders for direct-by-mail advertising matter or other printing by any other method. He thought earnestly for a few seconds, then said:

"Yes, I have made use of private talks among business men at clubs and elsewhere, and I never miss an opportunity of putting in a word about it at discussions, conferences, and what not. This method, which I really adopted because it came natural to me and not because I thought it out deliberately, has brought me a number of inquiries which have sometimes led to business. In fact, I expect every one connected with my concern to imitate me so far as he can in this respect, and I find it pays to carry one's business about with him, so to speak."

We believe there is wordly wisdom in this keen old man's method, although many of us are only too glad to leave business behind us sometimes.

Incidentally, we introduce some illustrations of the preliminary circulars, folders, etc., in an extensive campaign which has been launched by the Robert Smith Company, of Lansing, Michigan. We are promised other samples from the company, completing the campaign, and a report of the results attained.

"THE MECHANISM OF THE LINOTYPE," SIXTH EDITION.

The sixth revised edition of "The Mechanism of the Linotype," by John S. Thompson, is just off the press. This text-book is almost as widely known as the linotype itself, being a complete handbook of the mechanism and operation of the machine. This edition contains matter relative to the most recent machines constructed by the Mergenthaler Linotype Company. It carries a comprehensive index and is supplied with a full list of mechanical questions with page references. As a reference book for the machinist-operator it has no equal. Note the following details:

There is a chapter explaining each mechanical group of parts. There is a chapter in which over sixty machine adjustments are explained. There is a chapter of nearly two hundred mechanical questions, all with page reference and each question answered. There are over eighty line-engravings showing parts of the machine, in most cases having lettered or numbered guides. Over fifteen half-tone plates are shown. There is a chapter on the measurement of slugs and linotype matter, and a table showing the number of lines of the various-sized bodies contained in a thousand ems, from ten to thirty-six ems in width. There are seventeen pages of matter giving detailed description as to how to remove various groups and individual parts of the machine. This chapter is especially valuable to those who have had no machine instruction. Many new plates are shown and additional matter is given, making the book valuable both for the operator and the machinist. The book is bound in flexible leather, has 282 pages, and is of a convenient size for the pocket. It is published by The Inland Printer Company and will be sent by mail to any address. Price, \$2; postage, 10 cents extra.

LOGARITHMIC SCALE OF PROPORTIONS.

A handy little device has been brought out by the Globe Engraving & Electrotypes Company, of Chicago, due to the ingenuity of George Benedict. It is a form of logarithmic ready reckoner, consisting of two concentric circular cards of unequal size, the larger having a diameter of $5\frac{1}{4}$ inches. It is designed for finding the dimensions of an engraving which has to be enlarged or reduced. The scales are in inches. The principle is the same as the slide-rule. Suppose a copy is 16 by 10 inches, and it has to be reduced to 12 inches long, the cards are turned until 12 on the inner card is opposite 16 on the outer. Then in line with 10 on the outer card is found $7\frac{1}{2}$ on the inner. This gives the dimensions of the reduction as 12 by $7\frac{1}{2}$ inches. Apart from the usefulness and novelty of the device itself, it is interesting as an example of neat and effective novelty advertising. It can not fail to attract attention and to be of use to the very class of people to whom engravers look for their custom. It is likely to be kept handy because often wanted, and above all it will be brought out just when the prospective customer is contemplating having a plate made. Of course it has the name and address of the Globe Engraving & Electrotypes Company upon it, and on its under surface is a list of that company's specialties. In fact, from an advertising point of view, it could not well be beaten.

THEY ARE NEVER SATISFIED.

"What is the cause of social unrest?"

"The desire," replied Mr. Dustin Stax, "of the workingman for leisure and of the leisurely man for something to keep him busy." — *Washington Star*.

TRUE TO TYPE.

John Adams Thayer, the widely known and popular magazine man, began his advertising and publicity career by acquiring proficiency as a "type-sticker," and, like most printers who have progressed beyond the case, he still loves the smell of printing-ink and finds it hard to keep from stealing back occasionally and getting his hands into the cases and ink.

One of Mr. Thayer's practices is to send printed post-cards to his wife when he has occasion to be away from



John Adams Thayer "at the Case" in the Shop of the Mahin Advertising Company.

home. In every city there is pretty sure to be a printing-office where he can obtain permission to set up a message of from fifty to seventy-five words or over, to be started on its way to New York.

Mr. Thayer avoids the typesetting machine, because he regards it as being too impersonal for his particular purpose. "If I had to set my little story on the machine," he explains, "I might as well use the typewriter and let it go at that."

Mr. Thayer, in speaking of his love for the printing art, quotes Kipling:

Try as he may, no man breaks wholly loose
From his first love, no matter who she be.
Oh, was there ever sailor free to choose,
That didn't settle somewhere near the sea?

Men must keep touch with things they used to use
To earn their living, even when they are free,
And so come back upon the least excuse —
Same as the sailor settled by the sea.

The accompanying picture, showing Mr. Thayer at the case, was taken in the print-shop of the Mahin Advertising Company, in Chicago. The distinguished printer is just finishing the work of setting up a lively report of his experiences while attending the National Republican and Progressive conventions.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

The Number of Ems in a Page.

A printer writes: "Will you please inform me the number of ems of eight-point in a page $3\frac{1}{2}$ by 6 inches, or 21 square inches? If there are 81 ems in 1 square inch of eight-point it will make 21 by 81, or 1,701 ems. There are $31\frac{1}{2}$ ems in a line, but if we figure 32 ems and multiply by 54 (the number of lines in the page) it will make 1,728 ems. Ramaley's Employing Printers' Price-List says to measure the number of ems in a square inch by the number of square inches in the page. Of course there is not much difference on a few pages, but when you come to figure the composition on thousands of pages during a year it makes quite a difference. Please let me know which is right, 1,701 or 1,728. Also give me the amount in ems of ten-point in a page 4 by $7\frac{1}{4}$ inches."

Answer.—The reason for the variation in figures is doubtless due to the use of exact decimals in one case and the use of the approximate figure in the other instance. If we use .11072 inch as an eight-point equivalent, it makes 31.61 ems for a line $3\frac{1}{2}$ inches long. Usually it would be called 32 ems, as it is over $31\frac{1}{2}$ ems. By using a line-gage and taking the next figure when it goes over the half em, the result will be 1,728 ems for the page $3\frac{1}{2}$ by 6 inches. In the case of the ten-point pages, the measurement by the scale will show that the pages 4 by $7\frac{1}{4}$ inches will be figured as 29 ems for width and 53 ems for length of page, or a total of 1,537 ems.

Pump-Lever Roll Falls Out.

An operator writes: "The pump-lever roll on my machine fell out on the floor the other day. It took me about a half hour to replace it. This is the second time this trouble occurred within a month. Please tell me how to avoid it and, if possible, an easy way to get the roll back again."

Answer.—If your machine is a Model 1, having the heavy spring above the pump lever, the first thing to do will be to procure a piece of one-fourth-inch iron rod and a piece of wood, which will be used as a lever to raise the pump lever to a sufficient height to permit the insertion of the iron rod above the washer on the spring rod. When this is done, lift out the spring and rod. Raise the pump lever and insert several slugs beneath the catch-block on the pump lever. This will hold the pump lever elevated sufficiently to permit the replacing of the roll. On models having the pump-lever spring in the column it will be necessary to raise the lever high enough to permit the pump stop to hold it in position. Before putting the roll back, clean the roll bearing and oil all of the parts that require it, the pin and the oil hole. With a hammer partly close the opening in pin plate. Remove the pin screw and insert

the roll and roll pin. Put in the pin screw and secure it tightly in place. Having the bearings oiled and the outside of the screw slot partly closed, it is doubtful if the roll will drop out again. The trouble is probably due to neglecting to oil the pin bearing, and when the parts become dry the roll rotates the pin and finally causes it to fall out.

Teeth on Matrix Damaged.

An Ohio operator sends a matrix and writes as follows: "I am having some trouble with lines when they transfer from the first elevator to the second. The combinations of the lower-case n and m, and the em dash, become broken in the transfer and distribute in the wrong channel. For instance: The n runs in the i channel and the em dash in the short-and-channel. I have tried to regulate this with the set-screw in the bottom of the first elevator, and have the lines so they transfer as easily as I can make them, but they continue to break the combinations, especially on these three characters. Thought perhaps you could give me some insight into this matter. The machine is a low base Model 5, in use about six years. I am enclosing em dash so you can see what the trouble is."

Answer.—The condition of the matrix teeth does not suggest that the first elevator was out of adjustment. It is probable you will find that the rails on the distribution-box bar are damaged on the front side near the left end. The bruised condition of the rails will cause the cutting of the teeth of matrices that are supported on the front side only. If the bar shows the bruises, remove the box and take off the raised burs on the bar with a fine three-cornered file. Use the file carefully so as not to do further damage to the bar. A new distributor-box bar should be applied if the damage is extensive. Examine the magazine-entrance guides adjacent to the affected channels and see that they are straight. All of the damaged matrices should be removed and replaced with new ones.

Spacebands Give Trouble.

An operator, who gives no address, writes in part as follows: "I have had considerable trouble lately with the spacebands failing to drop. They are kept polished, and none of them are bent. The pawls operate as they should, but frequently I find the bands clogging in the box. The first one released fails to clear the upper end of the throatpiece, and sometimes I find one ear of a band back of a pawl while the other ear is forward as it should be. Kindly suggest a remedy."

Answer.—When you find that the lower end of a spaceband wedge catches on the upper end of the spaceband-chute plate, you should first ascertain if the under side of the ears of the sleeve is square. It often happens that

this part of the sleeve becomes rounded off a trifle, and when the point of the pawl engages the ears of the sleeve it may allow it to slip back on one or both sides and in this way the spaceband may catch. It may also be found that the length of the band from the under side of the sleeve ears to the lower edge of the wedge has increased a trifle, owing to the wear on that part of the sleeve. Where the length of the spaceband has increased materially it will not lift over the chute plate readily, so it should be sent for repairs. When the spacebands are at rest in the box, examine their relative length and remove those that are too long or too short, as the case may be. The distance from the under side of the ears of the sleeve to the lower end of the wedge should not be over 4½ inches.

Small Holes in Slugs Cause No Trouble.

A Missouri operator writes: "Under separate cover I am sending you samples of slugs cast on our Model 5 machine. Will you please tell me what causes the holes in the right side of the slug? Also, there is a very small hair-line on the right-hand of the bottom of the slug, which seems to fold under the slug and makes it higher at one end than at the other. There is also a small hair-line on the left-hand end on the top of the slug. I have just put on a new mouthpiece. Will you kindly give me some information as to how to remedy these defects?"

Answer.—(1) The holes on the rib side of the slugs near the foot can scarcely be considered as defects, as they do not affect the printing qualities nor the stability of the slugs on long runs. These holes are doubtless due to air remaining in the mold cell and may be considered of no consequence. The metal-pot should be raised about one point on each side. This can be done by turning down the top screws of the pot legs after loosening the two bottom screws and the two front screws. (2) To know when the pot is in correct position as regards height, examine the jets on the bottom of a solid slug. These jets should appear full and round next to the base or smooth side of the slug. The fin on the left end of slug near the face is probably due to the slightly rounded condition of the edge of the left vise jaw, since you state you have a new left liner. The fin on the bottom of the slug next to the right-hand liner is due to the rounded-off condition of that liner, adjacent to mold cell. It is doubtful whether you could remedy the trouble without getting a new right-hand liner. The slugs also show that the edge of the base of the mold is rounded off, as a small fin is turned over the edge of the jets. If you raise the metal-pot two points it will neutralize the effect of this fin, as it will not occur on the jets. If you have not recently installed a new plunger, it would be of some help to put in a new one, and, incidentally, increase the stress of the pump-lever spring to the limit. This increase of pump pressure would insure almost perfect slugs. As it now stands, you are securing very good slugs.

Matrices Fall in Wrong Channel.

A California operator-machinist writes: "I am having trouble with matrices on a Model K. The small l's appear to fall very often into the fi channel. I cleaned all the matrices, using the best wood alcohol, so as to preclude any possibility of oil being on the matrices. I have carefully examined the partitions and straightened them to allow each character to drop in center when distributor screws are running. I removed all matrices that seemed to be faulty in combination or caused the distributor to stop, replacing them with new sorts. Still the trouble remains on the eight-point in the Model K. The character of the trouble varies, but the most common is that the

matrices will travel far away from their channel, often clear over into the fi channel. When a large matrix tries to go into a small channel it stops the distributor, but a good part of the time the distributor does not stop at all, and when that happens I always find the little-used channels, as the ff, fl, fi, etc., filled with wrong characters, as i, l, etc. The whole font of matrices has been in use about eight months, but a great many of them are entirely new. When distributor stops I often find it necessary to run back the spirals in order to release a matrix that is binding on the bar. The released matrix invariably drops—that is, the bind occurs right at the point where the matrix should be released and drop into its channel. I have had no trouble whatever with the eleven-point matrices in the lower magazine."

Answer.—The fault does not lie in defective combinations, nor is there anything wrong with the distributor bar, but possibly is due to a thin matrix lying flat over the top of the l channel. When the l's advance to distribute they are unable to drop into their own channel and are held elevated by the aforesaid flat matrix. This causes the l's to pick up another set of rails on the distributor bar. The l will continue to travel on the bar until it falls, which will usually be in the fi channel. Your efforts should be directed toward finding why an l will fall flat over its channel. This will probably be due to a bent entrance guide. Run in lines having many l's and watch them drop. You may be able by this test to locate the trouble. If you desire to see how an l will pass its own channel and finally drop into the fi channel, throw off the distributor belt, run in an l and turn the screws slowly. When this character has nearly reached the proper dropping place, hold it elevated until it has passed the two next channels and then put on the belt and observe where it will drop. It will usually be found in the fi channel.

Interesting Circular Printed from Output of New Model Linotype Machines.

A six-page circular, recently issued by the Mergenthaler Linotype Company, and printed in two colors from linotype slugs and border, should be of great interest to publishers. The thirty-six-point lines are Title No. 5, while the body-faces are Benedictine. The border is cast from a twenty-four-point matrix slide, No. 3501. The printing is extraordinarily clear and sharp, notwithstanding the fact that an antique stock is used. Among the various features enumerated of Models 18 and 19 are the following: Model 18 carries two full-sized interchangeable magazines, independently removable from the front of machine. These magazines are interchangeable with those of Models 4, 5, 6, 7, 8, 11, 14 and 19. A standard keyboard of 90 keys, which gives instant command of 360 characters. The matrices from both magazines are delivered to a common assembler belt. One distributor for both magazines. Water-cooled mold-disk and universal ejector, adjustable to all bodies and lengths of slugs. Universal knife-block, all bodies, five-point to thirty-six-point. Automatic sorts stacker for each magazine. The Model 19 has in addition to all of the foregoing: Auxiliary magazines removable from the front of machine, and interchangeable with those of Models 14 and 17. Auxiliary keyboard of 28 keys, which, with the standard keyboard, gives instant command over 416 characters. Matrices from the auxiliary magazine may be assembled continuously and mixed in a line with matrices from either of the main magazines. These new models afford a wider range than is possible with any single-magazine machine.

Written for THE INLAND PRINTER.

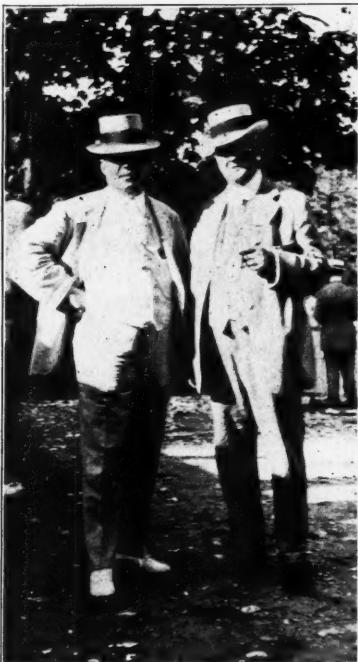
THE SIXTY-SECOND ANNUAL CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

BY J. L. FRAZIER.

STURDAY evening, August 12, the printers — delegates, ex-delegates and visitors — of the International Typographical Union entered Baltimore in force and held sway for one week to the day. The occasion was the sixty-second annual meeting of the organization. On Saturday night an informal reception was accorded the visitors by the Baltimore local, and the lobby inside and the pavement outside the Hotel Emerson, the convention headquarters,

Secretary-Treasurer Hays Wins Honors at Crab Feast.

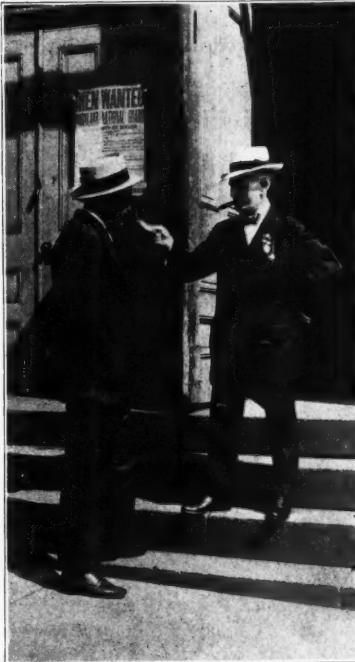
On Sunday the greater part of the assemblage embarked on the steamer Louise and toured Chesapeake Bay, stopping for an hour or so at Tolchester Beach, where those who so desired could take a plunge in the cooling waters. The convention was adjourned Monday at noon out of respect to the late William B. Prescott, former president of the International Typographical Union, and in the afternoon the delegates and visitors rode in a procession of trolleys to Buedels' Park, on Middle River, where all partook of a crab feast. Secretary-Treasurer Hays carried off all honors in the consumption of the Baltimorean delicacy, lingering at the tables long after the others had departed completely satisfied. There was no session of the convention on Tuesday, all going to Washington, where,



President Marsden G. Scott, of the International Typographical Union, at left, and L. C. Shepard, who generally represents Grand Rapids, Michigan, at the conventions of the organization, looking on at the Crab Feast.



Secretary-Treasurer J. W. Hays, at left, carrying off the honors at the Crab Feast, while Robert E. Darnaby, of Indianapolis, Indiana, a member of the I. T. U. Commission, in the middle, inspects the remnants on the table.



Charles Hertenstein, president of St. Louis Typographical Union, at left, and A. W. Thompson, of Cleveland, members of the Committee on Apprentices, at the door of the convention hall, the Richmond Market Armory.

Prominent at the Convention of the International Typographical Union.

were crowded with printers, renewing old acquaintances and negotiating new ones with spirit and good comradeship. An onlooker would be impressed with the fact that here was an organization where real brotherly interest was practiced, and the impression would be borne out by facts if said onlooker would consult the records which yearly show an increased amount expended in caring for the unemployed, the aged and infirm, the sick, and the widows and orphans.

Baltimore terms herself "The Gateway to the South" and the South is noted for the hospitality it extends visitors. If hospitality grows warmer as one travels south, those who shared in the entertainment furnished the visiting typos by the Baltimore and Washington unions are eager for the day to come when they will be entertained "farthest south," but doubtful if a better time will be had should such an occasion arise.

as guests of Columbia Union, No. 101, they saw the many points of interest, among which was the Government Printing-Office. The scheduled entertainment closed with a moonlight excursion on the Patapsco River and Chesapeake Bay Wednesday evening, after which straight business was the order.

Printer-Congressmen Talk.

At the convention, the sessions of which were held in the spacious Richmond Market Armory, the attendants had the pleasure of hearing a number of men prominent in the public eye. Governor Harrington, of Maryland, welcomed the printers and congratulated them on their large attendance. He said the International Typographical Union was beneficial to the men in it and to society, stating that organized industry is necessary under present conditions. Congressman Farr, of Pennsylvania, who has maintained his membership in Scranton Typographical Union during

THE INLAND PRINTER

all the years since he left the trade, spoke on Wednesday and invited the printers to meet in Scranton for the 1918 session. He said there were a number of printers in Congress but not as many as there ought to be. Congressman Keating, of Colorado, a warm friend of organized labor and a former printer, received great applause when he spoke on Thursday.

President Marsden G. Scott Recites Progress Made by Union in Past Year.

On assuming the gavel and charge of the convention, President Marsden G. Scott made a short talk in which he pointed out the progress the union has made in the past year. He said in part:

"For many years the International Typographical Union has occupied a position in the first-line trenches on the industrial battlefield of America. Each year has brought to us increased prosperity and increased responsibilities. The roads over which we have marched have been long, and we have encountered obstacles which at times have temporarily delayed our progress. Patience, perseverance and determination have brought their rewards, and the financial year which ended on May 31 last showed that the gross earnings of our members were more than \$62,700,000, the highest in the history of this organization. Our gross earnings reflect the satisfactory progress we have made in wage-scale negotiations.

"The members of the International Typographical Union have steadfastly adhered to the principle that the comrade who marches with us to victory or to defeat shall not be neglected when the industry has devoured his skill, his efficiency and his ability to keep pace with youth. Our old-age pensioners received \$352,920 last year, and the payments from our mortuary fund amounted to \$274,822. During the same period the expenditures for the maintenance of the Union Printers' Home amounted to \$107,972.

"In my annual report to the membership I have referred briefly to the fact that the increased cost of white paper has produced a situation which deserves our most serious consideration. There are abundant facts which justify the statement that the manufacturers and the middlemen have entered into a combination which threatens to strangle some of the weaker publishers and to force many of our members into the ranks of the unemployed. This convention should go on record as demanding something more than the usual investigation which produces no tangible results. There will be placed in the hands of the Committee on Resolutions abundant facts on which proper recommendations may be made for your consideration.

"For the last sixteen years this International Union has earnestly sought to establish permanent industrial peace in the departments of the printing industry which are under our jurisdiction. From time to time our arbitration agreements with the American Newspaper Publishers' Association have been amended, revised and improved, as experience has demonstrated the advisability and necessity for such changes.

"This International Union is committed to the principle of arbitration. Subordinate unions have been required, in many instances, to submit proposed wage scales and other controversies to arbitration, even though employers have neglected to take advantage of the protection afforded by the International Arbitration Agreement."

Former President Lynch Invited to Convention to Eulogize William B. Prescott.

On Monday the convention voted unanimously to invite former President Lynch to address it in memory of the

late W. B. Prescott, who for a number of years was president of the International Typographical Union and was later secretary of the I. T. U. Commission on Supplemental Trade Education. Mr. Lynch, in compliance with the request of the convention, spoke on Wednesday. In introducing him, President Scott said in part: "Although he is an Industrial Commissioner of the State of New York, yet to us he is our former president and we will stick to that title." The words were greeted with prolonged applause. In his eulogy of the man who did so much for the International Typographical Union during tenure of office and after, Mr. Lynch paid high tribute to the intelligence, honor and humanitarian principles of Mr. Prescott. The hall resounded with cheers when Mr. Lynch, in the course of his speech, said: "We do no good, so far as the departed president is concerned, in detailing what he accomplished, we do no honor to him, unless after we have considered the great results of his life work, what he did for you and me and all the others who follow the trade for a livelihood, unless we take the lessons home to ourselves and resolve to make those lessons applicable to the trade and to the organization to-day. That is the greatest monument that I think we can erect to the memory of this great man who has departed from us, this man who builded for the betterment of humanity.

Prescott Greater than Greatest General of War.

"To-day that lesson should be brought home more emphatically, when of all the great names that we see in the newspapers day in and day out, all of the names that are occupying attention to-day of all humanity, are those who achieve their fame and are perpetuating their fame on their ability to kill and destroy humanity and disrupt and destroy all that humanity has accomplished. I say now that great as is the greatest general who commands a million men in the contending armies on the other continents to-day, great as is that man, this Prescott man of peace was a greater man, for he builded for the benefit of humanity and for its future welfare and happiness. . . I know that when he departed from this life he indeed went to rest 'like one who wraps the draperies of his cloak about him and lies down to pleasant dreams.'"

Proposals for Changes in Laws Find Little Favor in Eyes of Laws Committee.

In a legislative way very few changes were made in the laws of the organization. A large number of propositions for changes in By-Laws were presented on which the Laws Committee reported unfavorably with but few exceptions. The Committee on Laws was supported by the administration followers, the conservative element, which insists that the present laws are adequate, working smoothly, and that well enough should be left alone. Having a large majority in the convention, the conservatives voted to sustain the Committee on Laws in every instance.

Priority Question Bobs Up Again.

The opposition, or what is termed the progressive element, showed surprising strength, however, when a proposition was presented by Delegate Dirkes, of Spokane, Washington, to reenact the old priority law which was amended at the Los Angeles convention and which change was endorsed by a referendum vote of the membership. The bone of contention is contained in a few lines at the end of Section 121 of the General Laws, which read as follows: "Persons considered capable as substitutes by foremen shall be deemed competent to fill regular situations, and shall be given preference in the filling of vacan-

cies in the regular force. Any substitute with an office standing of at least sixty days is eligible to a vacant situation." In the proposed amendment, which would constitute a reenactment of the so-called old priority law, the changes would affect the quoted lines causing them to read thus: "Persons considered capable as substitutes by foremen shall be deemed competent to fill regular situations, and the substitute oldest in continuous service shall have prior right in the filling of the first vacancy." Supporters of the proposed amendment argued that the law as it

stands gives the foreman the opportunity to practice favoritism in the selection of his regular force, and that it was unfair to give a situation to a man who had been on the sub-list only sixty days when others might have several years' standing. In reporting unfavorably on the proposition the Committee on Laws, and, in adopting the report of that committee, the convention, expressed a disinclination to foist an inferior workman on an employer.

The administration followers insisted that the question of priority should be left entirely with the local unions to be dealt with as conditions

dictated and not made an international law. They insisted, further, that as the amended priority law had been endorsed by a large referendum majority, the comparatively small number of delegates were taking too much authority in their own hands to overrule the wishes of the membership. The fight was a warm one, and a roll-call was demanded, but the conservatives won out by the close vote of 126 to 121.

Displaced "New York Sun" Men Appeal.

On the purchase of the controlling interest in the *New York Sun* by Frank A. Munsey, of the *Press*, and the subsequent discontinuance of the latter paper, the Executive Committee of New York Typographical Union ruled that a consolidation of the two papers had been effected, and ordered the chairmen of the two chapels to prepare a joint priority list from which the new force was selected. By this ruling forty-two employees of the *Sun* were thrown on the street, whereas only four men of the *Press* force lost their positions. These forty-two men argued

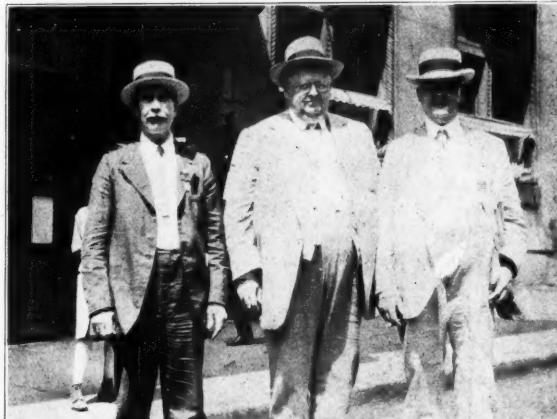
The "Big Six" Band of New York Typographical Union, No. 6, playing "Dixie" on the streets of Baltimore. The band did valiant service throughout the convention.

dismissed the appeal. The opinion of the Executive Council is summed up in these words: "While technically it might appear that the amalgamation meant the absorption of the *Press*, as a matter of fact, the *Press* absorbed the *Sun*, even though the paper should be known as the *Sun* hereafter. The evidence shows that Mr. Munsey was the principal owner of the *Press*; that he purchased the *Sun*; that he merged them; and that the physical ownership of the *Press* is now in control of the consolidated papers." Still not satisfied, the *Sun* employees, dispossessed of their positions by the action of the three courts of appeal, carried the case to the convention, which endorsed the action taken all along the line. Rumor had it that aid in the civil courts would now be sought by the forty-two men.

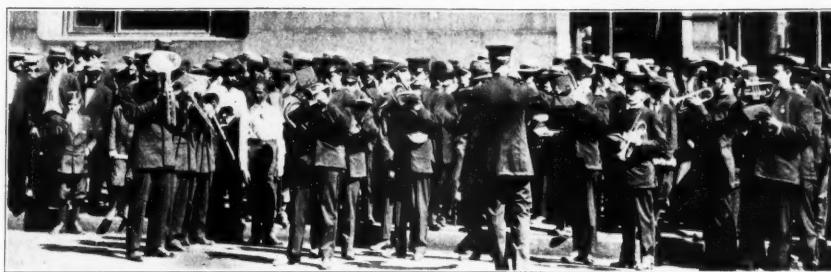
Secretary-Treasurer Hays Presents Figures.

The officers' reports cover 350 pages and are interesting reading. The report of Secretary-Treasurer Hays, for example, shows the organization to be in excellent shape financially. It shows that the average earnings per member for 1916 were \$1,041.18 as against \$1,026.51 in 1915 and \$1,042 in 1914, which was the high

tide since the establishment of the organization. During the fiscal year, closing May 31, 1916, \$352,920 was paid to pensioners of the union, and \$1,624,354 since the inception of the pension fund. During the year \$274,822.31 was paid in mortuary benefits. The union has \$672,436.98 invested in government, state, county and municipal bonds. There has been an increase of 660 in membership during the past year.



Ex-President Lynch, of the International Typographical Union, on the eve of his great speech on the life and work of Ex-President Prescott, deceased, in the center; John C. Harding, organizer of Chicago Typographical Union, No. 16, at left of picture, and L. C. Shepard, of Grand Rapids, Michigan, at right.



Apprentice Committee Has Been Busy.

Realizing that the printers of to-morrow will be recruited from the ranks of the apprentices of to-day, and cognizant of the fact that the strength of the organization depends largely upon the efficiency of its membership, the Committee on Apprentices, consisting of A. W. Thompson, Charles Hertenstein and B. G. Brady, has put in some diligent study and hard work during the past year on the problem of adequate training of the boys in the trade. This is manifested by the report presented, which recommends to the apprentice committees of local unions that apprentices shall be given opportunity to accomplish specified kinds of work at stated periods of apprenticeship, that they shall be given academic instruction in the subjects, proficiency in which is essential to the making of good printers, namely, spelling, arithmetic, punctuation, reading, and the division of words. The committee also recommended that in the last two years of their apprenticeship coming printers shall be required by local unions to take the I. T. U. Course of Instruction in Printing, twelve lessons being suggested for the fourth year and the remainder for the fifth.

Others Who Spoke.

Arthur McVicker, who was president of the union in 1876, and who joined the organization in 1854, grew reminiscent when he spoke on the opening day. The convention was also addressed by President George L. Berry, of the International Printing Pressmen and Assistants' Union, who did not hesitate to credit the typographical union for the majority of reforms and innovations that have improved the conditions of the workingmen in general. He urged closer coöperation of all the unions engaged in the graphic arts trades. James J. Freel, president of the International Stereotypers and Electrotypes Union, spoke on Wednesday also, and the applause which greeted him evidenced the high esteem in which he is held by the printers.

Chairman H. N. Kellogg, of the American Newspaper Publishers' Association, addressed the meeting on Wednesday and urged the adoption of the new arbitration agreement between the International Typographical Union and the American Newspaper Publishers' Association. He emphasized the points brought out by President Scott anent the high cost of print-paper and the deleterious effect it has and will continue to have on employers and employees alike. He spoke, in part, as follows: "As the situation looks at present it will be impossible for more than a few of the 22,000 papers in the United States to make a dollar if paper goes to where it looks as if it would go. . . . The members of the American Newspaper Publishers' Association view the situation with extreme alarm and have taken steps to eliminate all waste and unnecessary consumption of paper by its members. Many publishers are forced to pay increases of 25 to 35 per cent on contracts, and sometimes 100 per cent on emergency orders, and this enormous increase is taking the profits of most papers and driving some of them to the wall."

The Eternal Feminine at the Convention.

The women, too, were in evidence and had a good time along with their husbands and among themselves. A Washington delegate averred that they were too active politically—all on one side and, incidentally, not his side—and that their activities at the conventions should be ended. He did not get far, however, for a storm of protest greeted his remarks, and by an overwhelming vote the Women's International Auxiliary was endorsed and the

women will grace the coming sessions of the International Typographical Union as in the past. Led by Mrs. Charles Hertenstein, wife of the president of St. Louis Union, No. 8, and Mrs. Walter Barrett, wife of the Vice-President of the International Typographical Union, some of them rendered great service selling photographs of the revered Prescott, in order to fulfil his wish to assist an invalid niece. Over two hundred photographs were disposed of and it is expected that more will be sold when it becomes generally known that they may be had. Those who desire these genuine 8 by 10 photographs may secure them by sending one dollar to Secretary-Treasurer Hays, Newton Claypool building, Indianapolis, Indiana. Orders will also be received and cared for by THE INLAND PRINTER.

The convention voted to hold the 1917 session at Colorado Springs, the seat of the home, that monument to the organization, that haven "the bounty of which is unparcable, the charity of which is without price."

TO OFFSET HIGH HOUR-COSTS.

Hour-costs in all departments of the printing-plant have increased over previous years. This is evidenced by no less an authoritative report than the Composite Statement of Cost of Production, sent out each year by the United Typothetæ and Franklin Clubs of America.

The statement just issued for the year 1915 shows a very material increase, due, in some respects, to unusual conditions with which the business world has been confronted. Nevertheless it might well be said that hour-costs, in succeeding years, will not be lower than the figures shown in the report for the past year.

Now this raises a point of deep concern and vital importance to every one in the printing business: How to offset this high hour-cost in the face of keen business competition.

For quite a number of years our large industries have given considerable time to and expended vast sums of money in the study of productive efficiency, but it is only within the past few that the printing industry has awakened to the possibilities of this important undertaking.

Here and there, in widely scattered instances, we know of printing establishments which have applied efficiency to production; but not until the Price-List Committee of the United Typothetæ and Franklin Clubs of America devised a system of recording production and promoting efficiency, was this great study given consideration by the general printing industry.

Early this year a campaign was inaugurated for collecting bindery-production records. A number of printing and binding establishments were interested in the plan, and these have been compiling statistics on every known operation in a pamphlet bindery. All the plants are using the same methods and standards for sizes, materials, operations and machines, as recommended by the Price-List Committee, and because of this the data being collected are of genuine interest and value for comparative purposes.

Recently a treatise has been prepared on the subject of bindery production. It is in the form of a pamphlet, entitled "Classification of Bindery Operations and Operation Numbers." A full description of the methods of application is contained in this treatise, a few records of production are given, and a set of blanks with explanatory notes are shown.

All this important information is yours for the asking. Send for a copy of "Classification of Bindery Operations and Operation Numbers." National headquarters, United Typothetæ and Franklin Clubs of America, 550 Transportation building, Chicago, will gladly comply with your request.



BY BERNARD DANIELS.

You Pay Anyhow.

Have you ever stopped to think, Mr. Self-Satisfied Printer, that you really pay for the cost of a cost system in your plant whether you have one or not?

Don't believe it? Well, just stop and consider that it has been the universal experience of printers who have installed the cost system that their profits increased after the installation even though the total amount or volume of business sometimes decreased.

The cost-system printer is in a position to cut out the unprofitable work and hold the profitable, thus increasing the percentage of profit. On the other hand, the printer without a system is the one to whom the customer with the unprofitable job goes when he is turned away by the cost-system printer.

If you are without a cost system you pay for it many times over and get nothing for what you pay.

Get in line as a progressive and prosperous printer and try the cost-system way.

Those Big Little Jobs.

If there is one kind of job more than another that gets a printer in wrong with his customer it is the little personal menu or program that said customer wants very nice but not too expensive. He brings it in with no particular idea of what he wants and is always in a particular hurry. Then when he gets the bill he anathematizes the printer as the prince of robbers.

Here is a case in point: Only seventy-five menus, of three leaves and cover, bound at the top with silk ribbon tied in a knot with long ends. Size, 4 by 7½ inches, and printed in two colors on one side of the leaf. The copy consisted of the menu, program and the list of officers, one page each. Below is a correct figure for the job:

Composition, 3 hours, at \$1.20.....	\$ 3.60
Lock-up, two forms of three pages, one-half hour.....	.60
Lock-up, cover, two forms of one page.....	.40
Make-ready, inside forms, ½ hours, 80 cents per hour.....	1.20
Make-ready, cover forms, 1 hour, 80 cents per hour.....	.80
Press run, four lots of 75 sheets.....	.30
Ink, orange and black.....	.10
Stock, from stock, and cutting.....	.60
Binding, consisting of cutting after printing, folding cover, gathering three pieces and inserting in cover, punching two holes and tying in ribbon with double knot and trimming ends of ribbon.....	1.50
Fifteen yards of ribbon, at 5 cents.....	.75
Deliver job to customer in good shape.....	.25
Total cost.....	\$10.10
Add for profit, 25 per cent.....	2.52
Sell for.....	\$12.62

Any printer who has handled this class of work knows that the time allowance in this estimate is none too liberal, and yet the job figures up so that \$12.75 would be the right price. The customer is pleased with the work (which, by the way, was very neatly and artistically done) but almost has a fit when he sees the bill of considerably less than the real value which the printer rendered.

In handling such work the printer should endeavor to get an idea of the amount that the customer wants to spend

before starting the work, and then he will be less apt to make it too elaborate for him. Of course it is seldom possible to make the customer understand that the main cost of such work is in the composition and the finishing, but that is really the fact, and he should be told of it and shown how to reduce the cost to suit his purse by leaving out some of the frills, or by selecting a cheaper kind of job.

What the Office Should Do for the Salesman.

The trade journals are full of knocks at the selling methods of the printer and slurs about "order-takers" and errand boys, but no one seems to have taken the salesman's part. By salesman we do not mean the proprietor who is acting as his own salesmanager, salesman and publicity agent, but the hard-working traveler who goes from office to office and from one business house to the other trying his best to secure orders for his wares at the best possible price.

How can we expect the printer to be any more than an order-taker or traveling advertisement when he must not only secure orders but also find the prospects? What would you think of a commercial house or manufacturing concern that sent its salesmen out to secure orders without having done any advertising to prepare the territory and thereby secure some prospects? Yet this is what most printers do.

The printer who is doing good advertising never has any complaint to make about his salesmen being mere order-takers on price. He has plowed and seeded the land, and when his laborers go forth they are sure to find a good harvest.

Why will the printer fail to use his own best proposition and prepare the way for his salesmen? Why does he expect all other businesses to issue circulars, booklets, catalogues, mailing-cards, and other advertising matter, and come to him for them when he does not show his faith in them by using them himself?

Every printer should have a carefully selected mailing-list of desirable customers and prospects, and should see that they hear from him frequently by means of circulars, booklets, samples and mailing-cards; and he should see that these cards, circulars, etc., are so printed that they will attract and convince the recipient, and that they are not specimens of the kind of printing that no sane business man would for a minute think of using in his business.

Then he should gather and collate all the information possible about each of those on the list and have it in shape for quick reference when the salesman wants to know about it before calling on that party. The salesman who goes into a business man's office primed with information about that man's business and a definite idea as to how he can use printing profitably generally gets the order without the necessity of making a cheese-paring estimate and meeting competition from every printer in town.

If you expect your salesman to bring you the maximum of orders and of profit, your share of the work must be done to secure for him live prospects and information that will make sales probable. Don't expect him to spend his time hunting prospects and bringing orders at the same time. He can not do it.

The printer of the future who will make money will be the one who will use proper publicity methods and employ salesmen to land orders from the live prospects that such publicity brings. Then we will hear less knocking of the salesman, and more real salesmen will remain in the printing business.

Do you know that a very large number of real salesmen got their first training in the printing game, and finding that they were not getting a fair show struck out into other lines and made successes? Think that over and see whether you can not make it worth while for a real salesman to stick in your business.

The Rotary Press Proposition.

Several times a year the editor of the Cost and Method Department is asked as to the advisability of some printer installing a rotary press for handling a growing periodical contract or for the purpose of taking over a contract that some one else has that is getting too large for the flat-bed presses, or on which the customer has an idea that the rotary will save him something in price.

Recently an investigation was made into the cost of running a rotary on ordinary periodical work in a job shop, and the following figures represent the results of the inquiry.

It was found that most of the shops running one rotary to take care of one pet contract were running what is familiarly known as all-size rotaries, and that in most cases the one job for which they were put in did not take more than half their time, so that unless other work was obtained they could only be run at a loss.

In a few cases it was found that the one job required night work to get it out in time, thus increasing the amount of day time left idle or to be sold to other jobs.

While there are a number of these presses in use, only seven firms were keeping such records that they could be used for comparison. These show that the average speed of press was from 4,300 to 4,500 revolutions per hour. Average size of sheet 33 by 46 to 38 by 50 inches. Number of men required to run press, three, except in case of Number One, where four were needed on account of the higher grade of work done.

No.	Average Make-ready per Form.	Average Run per Form.	Per Cent Productive Time.	Cost per Productive Hour	Product per Running Hour	Product Productive Hour	Cost per Thousand Sheets
1	20 hours	200,000	76	\$5.08	3,360	2,705	\$1.88
2	16 hours	300,000	72	4.75	4,000	3,296	1.44
3	14 hours	300,000	80	4.67	4,020	3,385	1.58
4	12 hours	100,000	78	5.00	3,760	2,570*	1.93*
5	16 hours	150,000	67	5.50	4,200	3,311	1.66
6	18 hours	200,000	71	5.10	4,250	3,092	1.64
7	22 hours	500,000	82	4.97	4,000	3,449	1.41

*Number 4 seems to show low production and high cost per thousand, but the runs were short.

Numbers One and Seven were running on practically the same class of work, but the office management and efficiency of Number Seven were superior, therefore the firm got a bigger product with less help and at lower cost, though the cost was partially accounted for by the longer runs.

Numbers Three, Five and Six ran on ordinary grade of work with only a few short runs as fillers, if we may use that objectionable term for a really legitimate purpose.

That the actual cost of running these plants was much nearer than it would seem from the foregoing will be seen by the record of the productive hours and money cost of each for an average month shown in the following table:

No.	Total Department* Cost for Month	Number of Sold Hours	Cost per Productive Hour
1	\$772.16	156	\$5.08
2	684.00	144	4.75
3	747.20	160	4.67
4	780.00	156	5.00
5	737.00	134	5.50
6	724.20	142	5.10
7	815.08	164	4.97

*This table does not include overtime, which was taken care of as a separate item.

And herein lies a lesson for some of our young and ambitious printers. It will be noticed that the plant having the highest total department cost also has the lowest cost per thousand impressions of high-grade work delivered to the customer, because of the better efficiency and the greater percentage of productive hours. Perhaps we ought to note that this plant had been running the rotary for the longest time and the men were fully acquainted with its peculiarities.

Reduced to flat-bed terms, the greatest difference between these records amounts to just twenty-six cents per thousand impressions, but the fact remains that it is absolutely unprofitable to run less than 100,000 sheets on a rotary, even if you have the electros.

Copy-Preparation.

Much of the copy coming to the printer — perhaps most of it — is unfit to go to the composing-room without being prepared. By preparation is understood correcting punctuation and capitalization and seeing that the grammatical construction is such that it really says what is intended; but it also embraces more than this, for proper preparation of copy includes putting it in such shape that the compositor will have no difficulty in interpreting it.

There is quite a loss of efficiency in the composing-room when poor copy is sent in from the office, as stopping to decipher poor handwriting and to guess at words and ideas takes time that should be spent in actually productive typesetting.

The copyman should be a feature in every up-to-date printery, and his task should not only include the preparation of a clean typewritten draft of the copy but also a careful layout of the job to scale so that the minimum of time may suffice for putting in type.

It will not cost more, for the time saved by the compositors will more than pay for the copyman — and a good one at that; but even if it should cost a trifle, the advantage of having the work done in better style would easily be worth the cost.

Another advantage of copy preparation and layout is that you gradually establish a style for your house, and its excellence adds to your reputation and acts as a magnet to draw trade. There are printers whose style is sought after by their trade and paid for just as there are artists and other artisans whose workmanship and style make them famous.

The day of hit-or-miss composition in any face of type not in other use, or that strikes the fancy of the compositor, has been on the wane for some time, and the future holds great promise in reputation and financial reward to the printer who establishes a sensible style in his work and lets his patrons know that he is prepared to put their copy in shape.

Of course copy preparation is a chargeable service and appears on the job ticket, but the total of preparation in expert hands and composition will seldom exceed the cost of the old-time preparation by the compositor at his case, hence the customer benefits and you do not lose, but gain his confidence and further patronage.

What Is My Business Really Worth?

It is just possible that many readers of THE INLAND PRINTER have asked themselves this question more than once without arriving at a satisfactory answer, and finally given up the matter or taken the book value as the only available figure.

The value of a printing business should be equal to all the money that has been put into it in the shape of machinery bought at the right price, less the depreciation and wear and tear, together with the market value of the stock of raw material on hand and a reasonable allowance for good-will and unfinished contracts.

To ascertain the plant value, take a careful inventory of everything in the plant and price it at the invoice value; then if you have correct records of the dates of purchase, deduct the amount of depreciation that should have been charged off each item. This will give you the present or depreciated value.

But if you are in the condition of most printers this will be impossible, as some of the plant will be so old that you have no correct records of its cost, and some will have been reduced to almost zero by improved machines that have taken its place. In this case you can only make an average allowance, unless you have a Standard cost system, and take the whole plant at an estimated valuation.

This, however, is not so bad as may seem at first, for it is a well-known fact that insurance adjusters will value a running plant in which the machinery was in seemingly good condition as two-thirds of the original installation cost. Taking this as your guide you can deduct a third from your inventory and get a very close approximation to the real value of the plant as a going concern.

But the plant does not represent your full investment as you must have a certain amount of floating capital to carry your customers during the current month, and sometimes longer if they are slow. Your books will show what this amount is to a cent, and you will usually find it to be slightly greater than the amount of two months' business, even if you are a good collector.

Then there is the item of good-will, which is usually worth very little in a printing business, because of the price-cutting habits of the printer and the shopping habits of the customer. It should figure as of some value in a carefully conducted and profitable business, and the best method of figuring it would be to base it on the profits—say the profits of an average year, or, rather, of the average of ten years as the value of the good-will.

Finally, there is the value of the unfinished contracts running for a long time, such as magazine or periodical work and annual publications for which the type may be standing.

Taking these together we have as the value of a printing business:

The net present value of the plant.

The net book value of the equity in the open accounts.

The value of the raw material stock on hand.

The good-will value of the business (usually very small).

The value of the unfinished long-time contracts.

If the business has been properly conducted and a reserve for replacement been duly taken out of the business

and invested, this reserve and the present net plant value with the value of raw stock on hand will give the proprietor back all the money he has put into the business, and what he may get for the good-will and contracts will be a profit for his labor in addition to the rewards he may have drawn during his business career. If the business has been carelessly conducted and no reserve for replacement taken out, then it will be next to impossible to get out of the business all the money that has been put into it.

Your business then is worth what you put into it less a proper deduction for depreciation and obsolescence, plus the value of the good-will, which is a great deal less than most printers think their business is worth.

Better look the matter squarely in the face and get busy gathering up the reserve that is going to keep you or your heirs from making a big loss.



WHICH WAY?

Photograph by Rose Zimmerman, Hiawatha, Kansas.

WANTED, A COMMA.

Messrs. Editors and Printers, men who really ought to know,
Give, oh, give us back the comma of the happy Long Ago!
Comma that divides the sentence so that he who runs may read.
Bidding suns of sense shine sweetly through the clouds that would mislead.

Never did we love the comma as we love it now 'tis gone,
Letting sentence after sentence blind and aimless wander on,
While we struggle through the darkness, fitting words to this or that,
Only finding as we muddle more and more to wonder at.

Till we see that one small comma, like a bright October moon,
Could clear all in one brief instant, would the printer grant the boon;
Oh, I know full well you hate it, but, please, cruel printerman,
Give us back the dear old comma, and as quickly as you can!

—Kate Upson Clark, in *New York Times*.

Written for THE INLAND PRINTER.

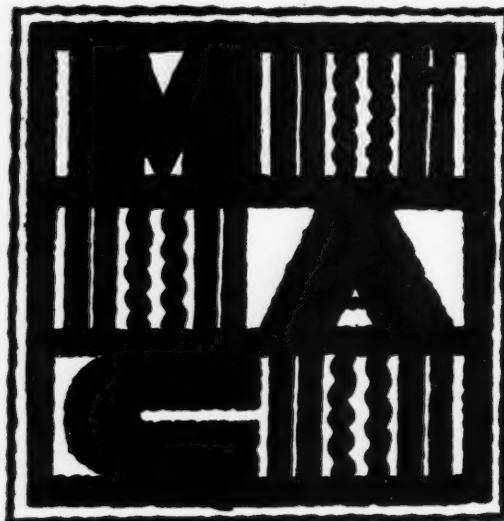
CULTIVATING THE UGLY.

BY STEPHEN H. HORGAN.

THE three tailors of Tooley street who signed themselves "We the People of London" have been laughed at for generations. There is an equally ridiculous group who call themselves "We the Modern Artists," and then label their work "Modern Art." They issue a publication called *The Modern Art Collector*, in which they state their purpose and exhibit their wares. The first issue of this publication says:

"Our object in bringing out these pages at this time in America is to enable this country to keep in touch with modern artistic European tendencies at a date when traveling to Europe is freighted with difficulties, and thereby encourage the development of the Modern Movement in this country."

Further along in this publication one finds: "The business man who lends to this progressive school his sym-



The heading of *The Modern Art Collector*. This is a masterpiece of the new movement.

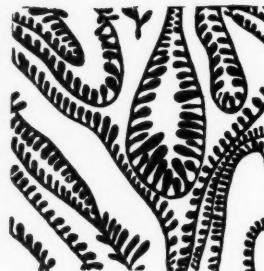
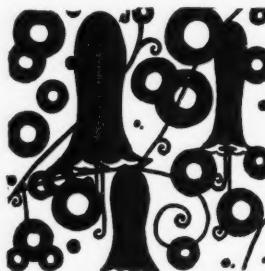
pathy; who gives to its followers and exponents commissions for commercial designs, is not only doing as much for American Art as he would by the purchase of an American painting, or by a contribution to an American Art Museum, but he is raising the standard of the art he employs in his business, and helping generally to improve the commercial art of our country."

In other words, gentlemen: Instead of purchasing an American painting or helping an American Art Museum, turn over your money to us. You don't know anything about "art" any way. We will show you "the boldness, the joyous color and freedom of Modern Decorative Art, a happy change from the conventions of tradition and the mannerisms of the 'fad' artist, 'creator' of pretty girls." This is the tone of the publication: We have no taste or judgment in this country. We must kneel at their feet and learn from them.

Some bits of their work are reproduced here, also some of the ordinary American "conventional stuff" that we have been putting up with until these "Modernists" came

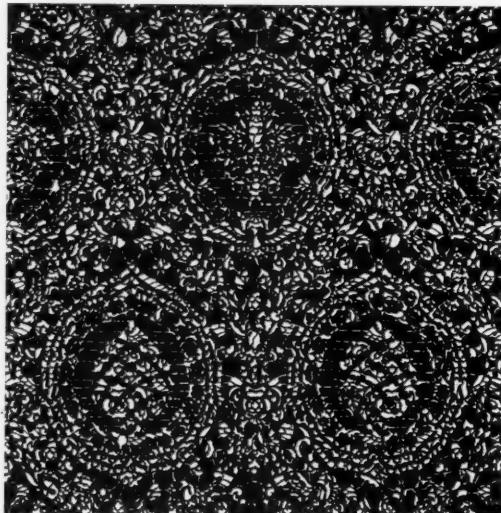
to show us "freedom." Some of their work is so free that it is unprintable in these pages.

Now as to their first claim to the title "Modern": All one need do is to turn to the primitive art of Egypt, Persia,



"Modern Art" wall-paper designs. Imagine living in a room with them.

China, Japan, Russia, Sweden; to the art of the Aztecs and our own American Indian, to find the real art which is now being imposed on us as "Modern." It was art with the tattooed savage and the primitives of all races, but to-day it is mere counterfeiting. Neither should the work



Just an American wall-paper design.

of these "Modernists" lay any claim to the use of the word "Art" used in its esthetic sense, meaning the science of the beautiful.

Just as I had written the above, a western commercial artist came in, and I mentioned to him that I thought of poking a little fun at the pretense covered by the title "Modern Art." "Don't you do it, Horgan; these fellows are

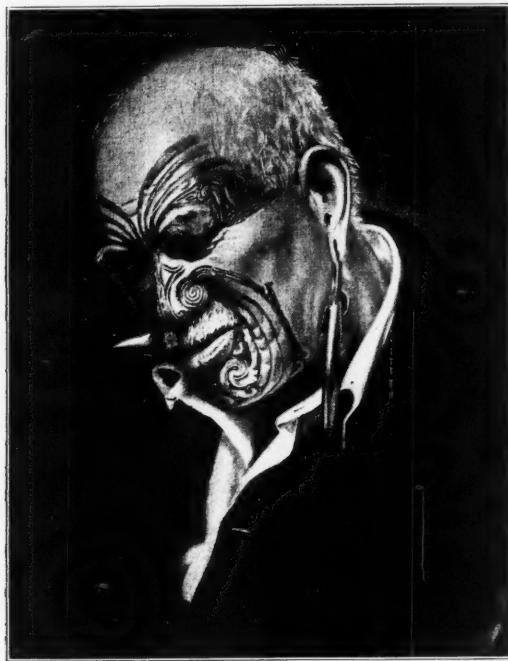
entrenched here, and they will use liquid fire and poisoned gases on you. Infantile paralysis has broken out in art, and no one has found a cure for it.

"Take my own case: Orders dropped off, and I found some customers lured away by this foreign stuff. Its



It was art with the tattooed savage. To-day it is mere counterfeiting.

merit to the buyer is its cheapness. It doesn't require any knowledge of art to turn it out. I studied the game. Found the tricks. For instance, you must not draw a border without nicking it. That gives it 'vibration' and is the hall-mark of the Modern Art. Now I am so busy I can't take a vacation. Why waste brains on a design, then hire a model and work for days on a cover? Just turn out any old thing and, if it is sufficiently different and shocking, it will sell easily.



New Zealand decorative art.

"Don't blame the foreigner. He is only taking advantage of P. T. Barnum's findings that the American people like to be humbugged, and that there is a sucker born every minute. The only difference since Barnum's day is they



Mr. L. M. Glackens drew this to illustrate the "Modern Art" stuff on a magazine cover, and adds: "To be smart, it must be meaningless."

are now born sixty a minute. What we American artists want to do is to learn the foreigner's methods."

So I have taken this artist's advice, and I am going to commend this new movement to those who are anxious to make money out of illustrating. Let us call it "Cultivating the Ugly." To succeed at it, if you have studied graceful-



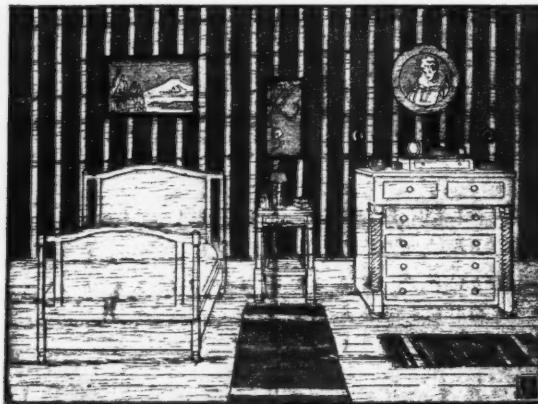
An American poster "not executed in the true spirit of Modern Decorative Art." Consequently it is pleasing.

ness of form, purity of line, sense of proportion and the Greek classics, the quicker you forget all this the better. It will at least teach you what to avoid. Little art training, but plenty of assurance, and you can sell your stuff.

If you live in a city, you should form a group and employ a manager. He must be competent to talk before

ers will come in. The public will not take to this stuff naturally. It is like the "bitters" mother used to make for me when I was a boy in "Ole Virginny." It was an awful dose, but I had to learn to stomach it.

Now as to the drawing: See that it is meaningless. It should have no idea except to shock by its vulgarity, inde-



An American furniture advertisement.

art groups and write pieces for the papers. He must mix with Bohemia and cultivate the men who write the average art rubbish for the daily paper. Most important of all, he must be a good fellow among the advertising associations. If there is a public art gallery in the city, or in a high school, he should cover over its walls occasionally with foreign cigarette and beer posters. They are so instructive to children.

When there is a poster or art competition of any kind in your vicinity, see that your manager is among the judges,



"Modern Art" advertisement.

cency, decadence or incompetency. Advertising managers will tell you they are looking for drawings that make a "big noise." They grab at the ugly for that reason. Two women are walking down the street. One is beautiful, tastefully dressed and a pleasure to look upon. The other



A Weaver of Speech.

Refinement, poetry and sentiment, combined with graceful treatment, are found in American illustrations for advertising. This the "Modernists" aim to destroy.

is painted, flashily dressed and intoxicated. The latter is the one that will attract attention. The advertiser wants attention, and the ugly does the trick. That is the psychology of it, so go to it, young man.

EVEN THE ANIMALS.

In a shop recently, a well-known actress, who is noted for her perennial youth, asked for a traveling-bag of alligator skin. The shopkeeper, who had none of that particular sort, brought out instead some of smooth leather. "And you tell me this is alligator skin?" objected the actress. "Why, where are all its wrinkles?"

"Ah, madam," replied the wily dealer, who knew his customer, "wrinkles are out of vogue. The correct alligator bag is made from the skin of an alligator that has been massaged."—*Christian Register*.



According to "Modern Art," this drawing "is exceptional for originality of conception, breadth of treatment, carefully accentuated detail and balanced composition, etc., etc." And, reader, you would never have discovered it?

so he can tell them what the people want. You will soon attract to your group those who have gotten so far along in art that they wear long hair, a flowing tie, and can talk art jargon. Also all the art secessionists and advanced think-



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing on Aluminum Cards.

(1809) "Would like to ask about the printing of aluminum cards. Can they be printed on a platen press? Is a special ink needed, and can the work be done from type and ordinary plates?"

Answer.—The sheet aluminum having the frosted or prepared surface can be printed on an ordinary platen press by using a special ink. While type may be used, it will be destroyed in a short time. An electro will deteriorate unless care is used in the selection of the type-faces. Hair-lines flatten rapidly, owing to the nature of the surface of the aluminum. Black-faced characters naturally stand up longer under the strain of repeated impressions. The best results are obtained in printing from a half-tone plate, either of a pictorial subject or a series of type-lines, as each printing-character is borne off by the adjacent dots. If a heavy run is contemplated, a half-tone may be made from an impression of the type-form, using a fine screen. A strong mechanical overlay is made and used close to the top sheet of the tympan, with a metal sheet next below. Use only a few sheets of tympan, and the best and stiffest ink. Lay printed stock out in small piles, slip-sheet or stand on edge loosely and do not handle for about twenty-four hours.

Printing Hair-Line Rule.

(1810) Submits a bill-head with hair-line down-rules. The type is printed fairly well, although the impression is too light. All of the rules mark the back of the sheet. The printer writes, in part, as follows: "More trouble has overtaken us, as you will see by the enclosed slip. On the bill-head all of the rules refuse to print, although the impression is strong; in fact, some of them almost cut through the paper. They appear to be well inked. What shall we do to make the rules print legibly? We are using a tympan of book-paper, with the pressboard next to the platen. The work is printed on a _____ press, and we are using bearers on three sides of the form."

Answer.—The condition of the rollers, and the relative diameter of the rollers and the truck rolls, have considerable bearing on the appearance of the work. Not knowing these points, we can only suggest that if the rollers are new you should procure truck rolls that correspond to the diameter of the rollers. There is a truck roll made that can be expanded to correspond to the diameter of the composition roller. In case you do not have extra truck rolls, you can secure relief by using a wide bearer on each side of the form, which will bear off the roller from the rules and prevent it from pressing too firmly on the rule, which to some extent is the cause of hair-line rules not taking the ink. As the down-rules are much lighter than the cross-rules, it would be advisable to rub the face of each down-rule on an imposing-stone. This operation will

slightly decrease its sharpness and make the rule more susceptible to the deposition of ink by the rollers, and will also make the rule print plainer. The tympan stock will answer your purpose, but you should use a thin, hard manila as a top sheet and place the pressboard beneath the top sheet after the form is fully made ready. As there is some danger of cutting the rollers by the down-rules, you can lock the form up on a slant by placing a two or three em piece of furniture in the lower right corner of the chase and corresponding pieces in each of the corners, diagonal from each other. The feeding of the sheet will not be any more difficult as a result, but the rollers in rotating over the form will not be so likely to be cut. Ordinary job-ink, such as you are using, will answer where a good flat stock is used.

Half-Tone Plate on Bond-Paper.

(1807) An Oregon correspondent submits several proofs of a half-tone plate on bond-paper. Owing to the nature of the surface of the stock, a good grade, the half-tone does not show up to advantage. The printer writes: "Enclosed you will find some proofs taken of a half-tone, both in half-tone and in gloss-black ink, which I want to print in two colors for a letter-head. I have tried all the different ways I know of to make it work on the bond-paper, but can not make it come out. The one on the enameled book works up fairly well, but the rest are just a gob of ink. I wish you would tell me the fault and how to remedy it, if you can, after examining the proofs."

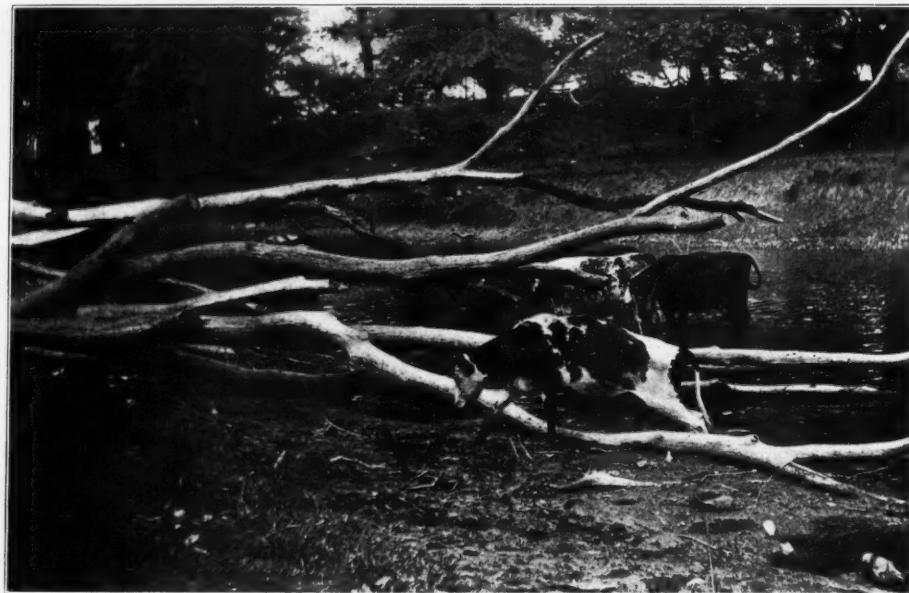
Answer.—It is useless to attempt printing on that grade of paper with such a fine-screen half-tone plate. A fifty or sixty-five line screen plate would answer your purpose. The surface of the paper is too irregular to secure a uniform print. We suggest the following plan, which was recommended by one of our correspondents: (1) Make a patent-leather tint-block the exact size of the half-tone. (2) Wash up and use three rollers in your press, having the rollers as clean as possible. When clean, use a swab of clean cloth and alcohol to further insure their cleanliness. (3) Beat up the whites of three eggs; allow it to settle for a while, then distribute the albumen on the press plate just as if it were ink. (4) Make the tint-block ready and print about ten or twelve sheets. Lay them out singly to dry. When they are fully dried, try printing your half-tone plate on the stock; it should show up better than on the untreated surface. As to making ready the half-tone, pull about three impressions of the half-tone on French folio or onion-skin folio. With a sharp knife cut out the various shadows. Assemble these pieces in register and paste together, using the minimum amount of adhesive. Then trim down the edges. The tympan should be composed of about four to six sheets of thin, hard stock. Just beneath the top sheet use a piece of thin, hard

pressboard if you have no metal sheet. Use a stiff job-black and red ink, and use turpentine if either require thinning down.

Printing from Cerotype Plates.

(1808) Submits several samples of printing on a high-grade bond-paper from cerotype plates having black letters with shaded effect. The printing from the zinc plate shows the shaded lines fairly well, but the light-faced gothic is very ragged in appearance. The printer writes: "We are enclosing two samples of letter-heads recently run by us. We want to know what is the matter with the ink distribution, or any other fault with them. These two letter-heads were printed side by side on a 12 by 18 —— press. The stock, as you perceive, is one of the best on the

print from; keep it and have electros made from it, and use the electros for printing. The ink and press had no share in the cause of the unsatisfactory printing. It is due wholly to the condition of the plates, due, doubtless, to the use of a soft packing in printing. The number of impressions under good make-ready conditions should not have caused any apparent deterioration of the plate. We do not know anything about the condition of the rollers, nor how clean the ink may be, but the appearance of the work indicates that too much ink was carried. It is quite plain that the impression which makes a matrix of the tympan can do the plates no good. We would suggest that you use a hard manila top sheet. Under this may be placed (after the job is fully made ready) a sheet of thin brass, or tin if brass is not available. The stock for the tympan



ON THE NORTH BRANCH OF THE CHICAGO RIVER, NEAR FOREST GLEN, ILLINOIS.

Photograph by Hugo Hoffmeier, Pressfeeder, Henry O. Shepard Company, Chicago.

market. The ink used is —— black. The head bearing the shaded date-line was printed from a zinc plate from which there have been but 5,000 impressions taken, and the sample enclosed is one from the 5,000. The one bearing the type date-line was printed from an electro and type. The electro was made from a zinc etching, used on the other side of the form, before the zinc had been on the press. The electro originally was the full reproduction of the zinc. For this job we had the top and bottom of the electro sawed off and used Copperplate Gothic type to take the place of the parts sawed off. Before using the electro this time there had been 7,500 impressions printed from it on this press. Both the electro and zinc are mounted on solid metal. We will appreciate any pointers as to how to run this job."

Answer.—The condition of the two plates will prevent securing anything like satisfactory results on future orders, no matter how much time you spend on the make-ready. We judge from the appearance of the sample that on the previous runs the printing was done on a soft tympan, as the shaded lines show strong on the back of the sheet. Have a new zinc made from the original copy and then two new electros from the zinc. Do not use the zinc to

proper may be thin book-paper or French folio, using about six sheets. The make-ready should be such that the shading of the black lines and the shaded lines should have just enough impression to print without punching the paper. While making the form ready the metal sheet should be below all of the tympan, and when it is almost ready to run place the metal sheet just under the top sheet. When it is placed in this position you will probably find that an additional sheet of French folio may be necessary just above the metal sheet and beneath the top sheet. You should use a good, clean job-ink, and the rollers must be in prime condition. These latter points are as important as any of the foregoing, and may have a strong bearing on the appearance of the finished product. It is difficult to furnish all necessary details, as we are unfamiliar with the conditions under which you are working. A mechanical overlay would reduce the amount of labor when preparing the form to run, and would insure better printing than any hand-cut overlay that can be made.

A MAN may, if he knows not how to save as he gets, keep his nose all his life to the grindstone and die not worth a groat after all.—*Franklin.*

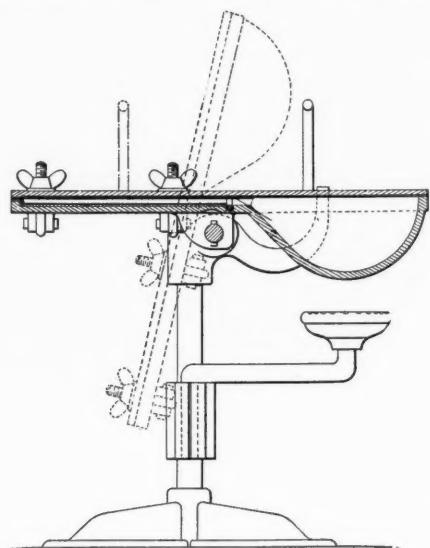


SUMMARIZED BY ALBERT SCHEIBLE.

Sometimes suggestions of decided practical importance come from fields outside of those in which they are afterward utilized. Hence the inclusion of several patents that might appear to be beyond the scope of this journal in the summary prepared for us by a well-known Chicago patent attorney. The number following each title is that of the United States patent to which it refers.

Stereotyping Apparatus—1,189,149.

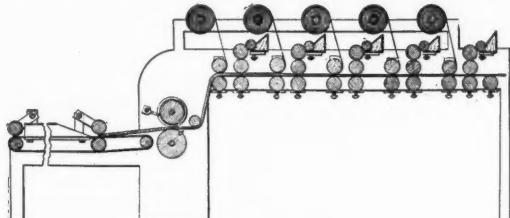
Instead of using a ladle for pouring molten metal into a casting-box and pouring a surplus of metal so as to pack what is in the box, John McNaughton, of London, Ontario,



builds the matrix-box as a continuation of a pivoted melt-pot. When this pot is tilted, the metal runs directly into the box and the surplus molten metal (which packs the contents of the box against the matrix) flows back into the pot when the latter is returned to its horizontal position.

Stereotype-Matrix Machine—1,189,034.

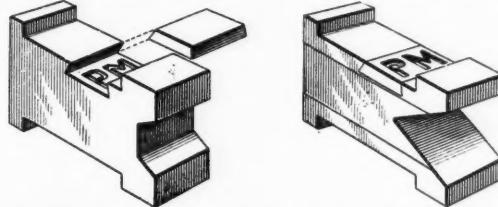
A machine which distributes paste from a paste-box by means of rollers over the sheets which are to form the



matrix, then presses the sheets together and cuts them into suitable lengths. Zeb E. Aiken and Frank L. Rainier, both of Tulsa, Oklahoma.

Matrix for Typecasting Machines—1,187,590.

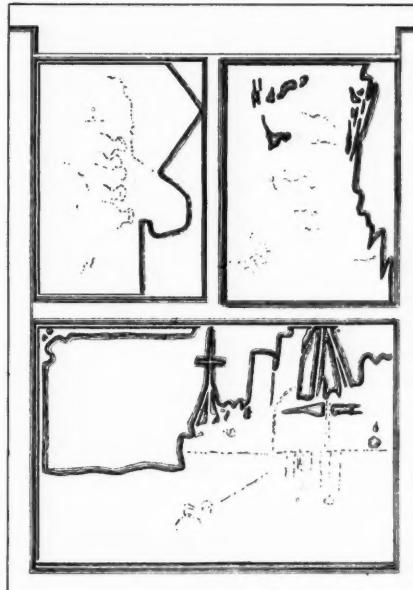
In making large matrices of letters like R, B or P, it has been difficult to cause the metal to flow into the cavities, and also to prevent the displaced metal from flowing laterally and deforming the blank. Fergus F. Wilson aims to overcome this by providing relief cavities into which the



metal of the blank will flow during the forming action when displaced by the punch. Patent assigned to the Mergenthaler Linotype Company, of New York.

Matrix—1,189,150.

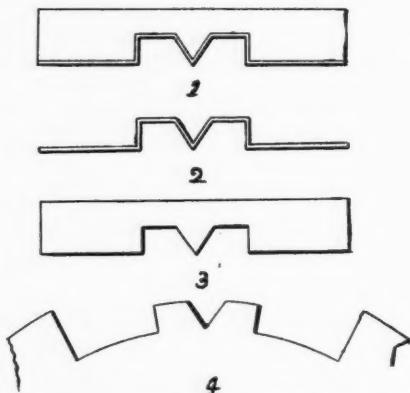
This matrix, designed by the inventor of, and for use with, the stereotyping apparatus already described (No.



1,189,149), has offset portions along two sides and one end so as to avoid the necessity of routing the margins of the resulting stereotype.

Making Transfer Rolls for Producing Undersurface Printing-Plates—1,190,737.

To eliminate handwork in producing designs on intaglio plates, such as those used for bank-notes and the like, William S. Eaton electroplates a film of copper on a wax mold.



(1) Showing film of copper on wax mold. (2) Film of copper detached from mold. (3) Iron plate. (4) Steel roll.

deposits iron or steel on this electrolytically, hardens the iron or steel plate thus obtained and presses it against a soft steel roll. When this roll is hardened, it will carry the intended design. Patent assigned to the American Bank Note Company, of New York.

Etching Process—1,188,870.

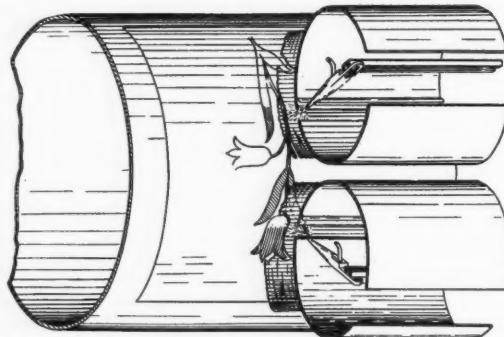
To remove scum and other impurities from the surface of a plate which is being etched, Harry M. Williamson, of Denver, Colorado, blows air through the etching liquid



squarely against the surface of the plate, thereby also cooling the plate and expediting the action. For large plates the air is blown simultaneously through a number of nozzles, as also shown in our illustrations.

Color Attachment for Printing-Presses—1,189,453.

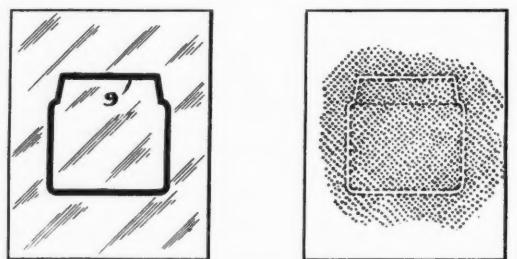
Instead of passing the sheet repeatedly through the press for producing illustrations in colors, Edward D.



Johnston, of Tacoma, Washington, sprays the colors on the sheet through stencils, this being done by air-brushes while the sheet is passing through the press.

Eliminating Dots from Parts of Half-Tones—1,190,487.

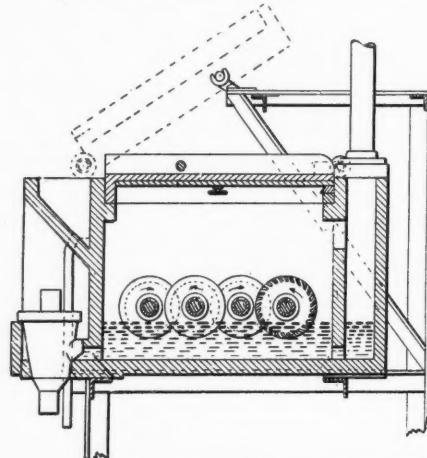
Instead of using a graver for removing half-tone dots wherever a white background is desired, Harry J. Van Valkenburg, of Rochester, New York, eliminates these dots by photographing through a celluloid sheet on which a corresponding portion has been coated with an opaque



pigment of high actinic value. Thus, if the border 9 on our left-hand illustration was painted in white on the celluloid sheet, the resulting half-tone will have a corresponding clear white portion, as shown in our second illustration.

Etching Machine—1,189,457.

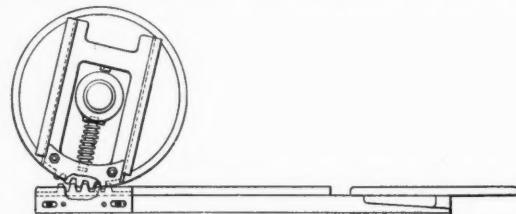
For greater uniformity in the etching of plates, Howard S. and Lionel F. Levy, both of Philadelphia, project the etching fluid against the plate by means of sprayers rotat-



ing in opposite directions, the end series of sprayers being designed to project a greater quantity of the fluid than the intermediate ones.

Registering Device for Printing-Couples—1,188,448.

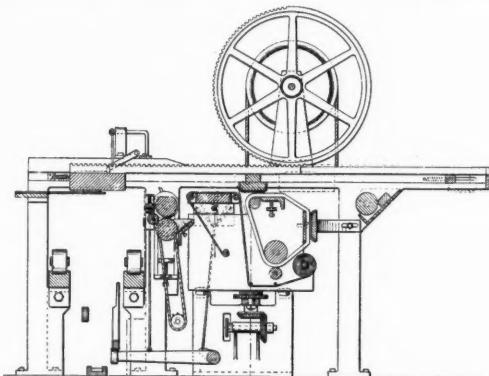
Instead of using a rigidly fastened toothed segment for meshing with a rack just before the printing begins, W. K.



Hodgman mounts this segment so that a spring presses it yieldingly into its operative position, thus compensating for wear. Patent assigned to the Miehle Printing Press & Manufacturing Company, of Chicago.

Engravers Plate Press — 1,188,704.

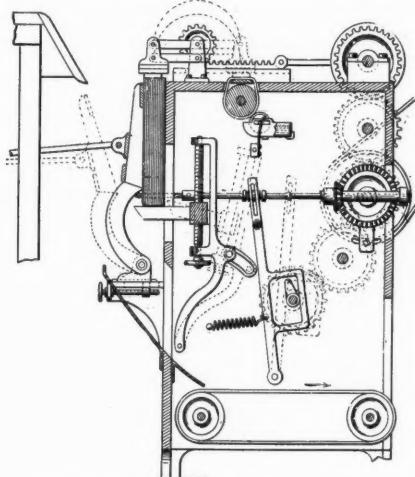
A power printing-press for taking impressions from engraved steel or copper plates in which the inking, wiping and polishing are all done automatically. The polishing is



accomplished by a belt of cushion felt which is intermittently brushed by a smearing cushion and then by a whiting pad. Oscar W. Tollstam, Chicago.

Book Edge Printing Machine — 1,189,747.

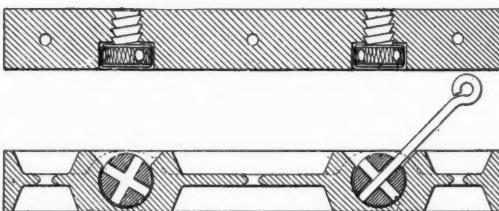
Manipulates the book or directory so as to print on its edge; also simultaneously perforates it for a suspension



string. Patent assigned by Louis R. Smith to the Universal Indexing Company, of Denver.

Printers' Furniture — 1,187,958.

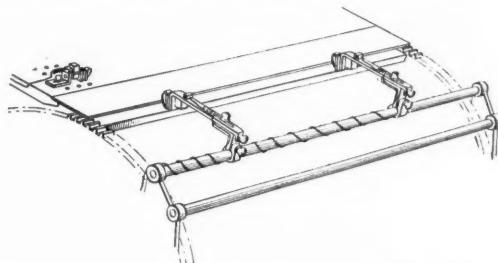
A form of locking furniture in which the adjusting screws are turned by pins inserted into bores in the heads



of these screws. Patent assigned by F. W. Anderson to the Morgans & Wilcox Manufacturing Company, of New York.

Paper-Feed Gage — 1,189,264.

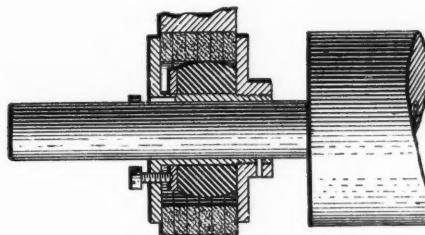
An electrical adjustment which may be operated by push-buttons mounted at various parts of the press, the



gage being locked after each movement and automatically released when a button is again pressed. Stephen J. Kubel, Washington, D. C.

Truck for Printing-Presses — 1,187,505.

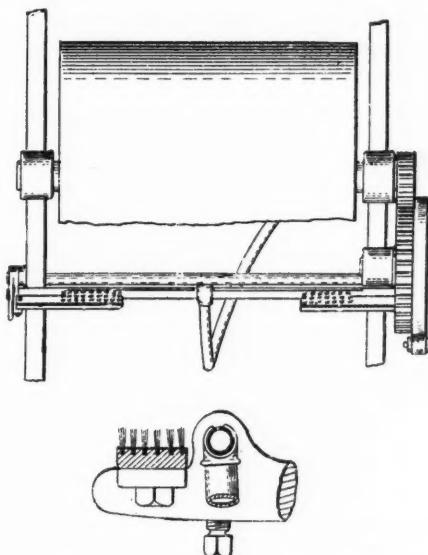
A truck for form rollers, in which the shaft carries an elastic collar rotating within a somewhat larger ring. By



compressing this collar laterally it can be expanded in diameter so as to adjust the position of the shaft. Charles E. Clement, Beverly, New Jersey.

Sheet Cleaner for Printing-Presses — Reissue 14,136.

To insure solidly inked areas, James E. Doyle, of Cleveland, Ohio, applies brushes to the sheet just before the ink



contacts with it, and draws off the loosened particles through suction tubes.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

One Cent a Line per Thousand.

In some remarks before the Philadelphia convention of the Associated Advertising Clubs of the World, Adolph S. Ochs, publisher of the *New York Times*, said:

"I have a theory that the basis rate (for advertising) should be 1 cent a line per thousand circulation, in a publication where the advertising columns are given the consideration to which they are entitled and the advertising placed to the best advantage for results with regard to the publication's good reputation and the readers' interests. There may be less advertising space in the publication, but what there is would be better done and more effective."

A periodical which sees advertising from the viewpoint of the buyer rather than the seller is authority for the statement that Mr. Waldo, of the *New York Tribune*, made a somewhat similar statement, and goes on to say:

"We doubt considerably if either Mr. Ochs or Mr. Waldo takes himself seriously in discussing an advertising rate of 1 cent per line per thousand. Certainly no one else will take the matter seriously, for the simple reason that there is a limit somewhere to the power of advertising to sell goods economically, and that limit is way inside the rate mentioned by Mr. Ochs.

"Let us see what this would lead to. One cent per line per thousand would be 25 cents for a line of advertising in a newspaper having 25,000 circulation, and 25 cents a line amounts to \$3.50 per inch for a paper of only 25,000 circulation. For a paper having 100,000 circulation it would be \$14 an inch, or for a simple five-inch insertion the cost would be \$70.

"At these figures no one could advertise at all, because at such a price advertising in newspapers stops being economically possible—advertising at such a price will not pay a dividend on the amount invested.

"It is entirely possible that advertising rates do need readjustment, and it is even possible in some cases they might be increased with justice. But in most cases the readjustment should, and ultimately must, be downward rather than upward.

"There is no science in advertising rates, and publishers will admit it in most instances. Rates have been fixed rather arbitrarily on a basis of 'All the traffic will bear,' and if advertisers should get together and decide what is the value to them of one line per thousand circulation and none of them go beyond that price, rates would soon tumble. Probably few advertisers know what one line per one thousand circulation is worth to them, and perhaps it would be difficult to reach a basis of this kind. But the fact remains that there is a 'dead line' in adver-

tising beyond which no advertiser can go. This may vary with different lines of merchandise.

"Upon Mr. Ochs' 'theory' a county-seat weekly having a circulation of 2,000 would get 2 cents per line for advertising, or the neat sum of 28 cents per inch for insertion, \$14.56 for an inch each week for a year—which is more than any such paper can produce. The *New York Journal* would charge \$7.85 a line, or \$109.90 per inch, as against 60 cents per line, or \$8.40 per inch.

"Advertisers, if Mr. Ochs should have his way, would go back to distributing bills and booklets and to sign painting and tacking. Hundreds of newspaper publishers would go back to the farm or the schoolroom. The promotion of merchandise designed to promote the health, wealth and comfort of the people would cease because of the prohibitive expense of introducing it. Free competition would largely be stopped, the check would be off, there would be nothing to hold down prices, and every need to raise them for selling expense would be greatly increased and chaos would result."

Referring to the complete copy of Mr. Ochs' address, I find that he, too, agrees with our critic in condemning rates based upon the rule, "All the traffic will bear," and Mr. Ochs' suggestion is for the very laudable purpose of trying to bring some order out of the present chaos. Like every one else who makes an intelligent study of the problem, he favors a general raising of rates, and says:

"The besetting sin is low rates. If you wish to see intelligent advertising, effective advertising, advertising that attracts the reader, where there is the least lost motion in space and words, you will find it in the publications maintaining what the advertisers consider high rates; and, on the other hand, the thoughtless, worthless advertising predominates where the rates are low.

"I am not comparing largely circulated publications with those of small circulation. I have in mind publications of relatively the same circulation. When rates, in a desirable medium, are what the advertiser thinks comparatively high, he must consider quality, and nine times out of ten the quality or character of the circulation is the deciding factor. Cheap rates destroy more advertising than they create, for they encourage useless and profitless advertising."

On the other hand, our critic says that the "readjustment should, and ultimately must, be downward," otherwise the advertisers must go back to "sign painting and tacking." This dire pronouncement is made in the face of the fact that it is the same complaint that advertisers made when they were paying 3 to 6 cents for advertising in country weeklies where they are now paying 15 to 30. There probably is a "dead line" beyond which advertising would

cease to be profitable to the advertiser, but who can say when it will be reached? The fact is that rates have been steadily advanced and the volume of advertising has steadily increased, and a most peculiar feature of the situation is that this very increase of rates appears to have been a factor in promoting a larger quantity and better quality of advertising.

Having been relegated "back to the farm" by our critic, we can there find an excellent illustration of the way price and productivity are interrelated. Good farm lands in various sections of the country have advanced in some cases from nothing to \$50 an acre, in other cases from \$25 to \$150 an acre, and in still other cases from \$50 to \$250 an acre. The pioneer farmer will maintain that ruin would overtake him to attempt to make a farm pay on a valuation of \$50 an acre, while the \$50-an-acre farmer is equally certain that profitable farming on \$250 land is absolutely impossible. Yet the stubborn fact remains that men do make expensive farm land pay, and the only explanation appears to be that \$50-an-acre land gets only \$50-an-acre farming, while \$250-an-acre land gets \$250-an-acre farming. The advertiser of the old school thought advertising at 6 cents an inch expensive, but the present-day advertiser will pay 30 cents, and by the attention which he gives to copy and display, the synchronizing of other agencies and the careful attention to distribution, he will make the more expensive space far more productive than the cheaper space.

The advertiser is, after all, a most human mortal. He cries out for cheaper space when it is the last thing he really wants; he thinks the pyramid make-up a mistake and the clear front page a tyranny; he strenuously objects to reading-notices being labeled as advertising, yet as a matter of fact all these things are for the purpose of making the newspaper more valuable to the reader and consequently more valuable to the advertiser. If the advertiser were given free rein, he would absolutely destroy the value of newspaper advertising. The rates which he asks would require the publisher to eliminate all reading-matter to obtain space enough to carry the necessary amount of advertising, the positions which he asks for would leave no opportunity for attracting the reader's attention, and the concealed advertising which he wants would leave the reader without any confidence whatever in the integrity of the publication.

All his demands to the contrary notwithstanding, the advertiser will patronize most liberally the newspaper that has the highest rate and imposes the most stringent restrictions on the manner, form and character of the advertising. The country paper of 2,000 circulation which asks 28 cents per inch for advertising — which Mr. Ochs' critic says is "more than any such paper can produce" — will be able to sell space in larger volume than the paper that charges 8 cents for the same circulation — as is proved by the publishers who have tried it.

For daily papers of large circulation, Mr. Ochs' schedule of a cent a line per thousand may be too high, but I would not take the advertiser's word for it. He has accepted so many restrictions and so many advances in price that I hesitate to place any limit to the productivity of newspaper space. I know there was nothing sacred about the old rates, and that there is nothing sacred about the present rates, and that advertisers are going to pay still higher rates very soon.

And it would be well if our rates were brought to some uniform basis, which is the main point Mr. Ochs was making.

What Proportion Should the Advertising Pay?

A West Virginia correspondent propounds the related questions: (1) What proportion of the production-cost of a newspaper should the advertising pay? (2) What is a fair cost of production per inch for newspaper advertising?

There is no fixed standard of the proportion of production-cost which should be assigned to the subscriber and the advertiser, and if one publisher can make a fair return on his investment and effort by gathering in \$5,000 from advertisers and \$1,500 from subscribers, while another gathers in \$5,000 from subscribers and only \$1,500 from advertisers, I can not see that criticism of either for not complying with some dogmatic schedule would fairly lie. I know of country papers representing these two extremes, and both are good papers fulfilling the needs of the community which each serves.

The fair cost of production per inch for newspaper advertising in country weeklies is between 15 and 20 cents, but either of the publishers before mentioned would be in grievous error to take such as the cost of producing advertising in his own paper. I once went into the situation, for instance, with a publisher who was realizing about \$5,000 from subscriptions but complained because his advertising did not exceed \$1,500. His rate was only 15 cents and he did not wish to raise it. He was publishing an eight-page paper, but if he had been able to get enough advertising to fill another eight-page section he would (at 15 cents an inch) have been about \$3,000 worse off at the end of the year than if he had not had the advertising at all.

Besides such obvious factors as the cost of composition, advertising cost varies so much with the frequency of insertion, with the proportion for reading-matter maintained, with the number of pages per issue (whether the economical eight-page unit or some uneconomical subdivision thereof), with the influence of the other revenues of the paper upon the amount of certain costs assignable to the advertising, that the only safe thing for a publisher to do is to compute his own costs, and not only that, but to compute also the effect of any proposed change to determine whether, when all the factors are considered, it will be a profitable one to make. Advertising can not simply be measured off from a pile like so much lumber, but, like adding to or taking away a room from a completed plan of a building, must be considered in its relation to the whole.

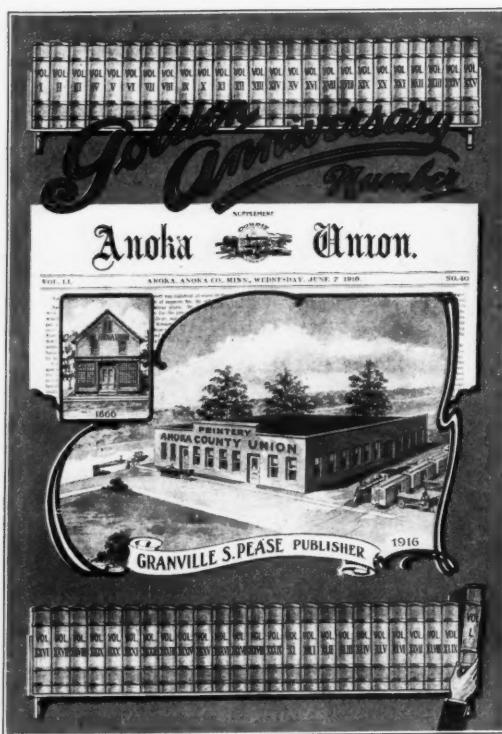


THE CATECHISM.
Drawn by C. H. Wilson.

REVIEW OF NEWSPAPERS' AND ADVERTISEMENTS.

BY J. L. FRAZIER.

OSCAR H. JOHNSON, Bowen, Illinois.—The large advertisements are well displayed and set. We regret the use of inharmonious types in Henry Lowens Big Reduction Sale advertisement, especially as regards extra condensed and extra extended letters in succeeding lines.



First page of illustrated supplement accompanying Golden Anniversary Number of the *Anoka County Union*.

The Mount Holly Herald, Mount Holly, New Jersey, recently issued a Historical and Industrial Edition in magazine form with the usual biographical, historical and industrial matter. The presswork on half-tones is not what it should be, due, we are sure, to faulty make-ready.

The Munising News, Munising, Michigan, is one of the handsomest country papers which has reached our desk in some time. Presswork is particularly good, the first page is made up in an orderly manner, and headings are displayed so as to present a very interesting appearance.

The Clayton News, Clayton, New Mexico.—Your paper is interesting in appearance and the first pages are well made up. The advertisements are not as effective as they might be, due, mainly, to the fact that they are cut up into too many parts by rules and needless paneling. Large amounts of text should not be set in capitals, for, so set, they are not nearly so readable as when set in lower-case.

Redfield Journal-Observer, Redfield, South Dakota.—To recite the good features of your publication would mean to mention every detail of its execution. It appears ably edited, is well made up, presswork is clean and advertisements simply and effectively displayed. We note that you use Cheltenham Bold almost exclusively for display, and this, in combination with your use of simple borders, is responsible for much of the pleasing appearance of your paper.

The Liberal News, Liberal, Kansas.—Clean presswork is the most commendable feature of your paper and the advertisements are well set except that in some cases too many points are displayed. To bring out so many features lessens the force of the display and is distracting in somewhat the same fashion as one is confused when too many people are talking at once. You also use too large and bold types in some cases, and in the same advertisements use condensed and extended display, which is a violation of shape harmony and inimical to the most pleasing appearance.

The Bellevue Gazette, Bellevue, Ohio.—Your Spring Dress-Up Week special edition speaks especially well for the advertising and editorial departments. For the most part the special stories are appropriate to the edition and the paper is abundantly supplied with good advertising.

The appearance of the paper would be improved typographically if a single style of border, preferably plain rule of four-point thickness, were used around all advertisements. You might go a step farther and have a uniform style of display letter. Large fonts of a few series of display type are more economical than small fonts of many series. With five fonts of twenty-four-point Cheltenham Bold at one's disposal there should be less pulling of sorts and resetting of lines than if one has five fonts of twenty-four-point display type, all of different series.

The Anoka County Union, Anoka, Minnesota, after completing its fiftieth volume, issued a Golden Anniversary Number. In addition to the regular eight-page edition, an illustrated supplement was issued which in picture and story recited the history and progress of Anoka County and the *Union*. This section was printed on a heavy weight of goldenrod half-tone stock. A specially designed cover was used which was printed in maroon, red-orange, black, and gold, the inside of the letters forming the words "Golden Anniversary Number" being printed in gold. The design is herewith shown, the large half-tone in the center of the page being the present home of the *Union*, whereas the smaller illustration is of the paper's first home in 1866. The greater part of the illustrations on the inside pages are of individuals responsible for the community's march of progress, and these are both well made up and printed. Granville S. Pease, the publisher, deserves a world of praise for the production of this admirable issue.



One of the inside pages of the illustrated supplement celebrating completion of the fiftieth volume of the *Anoka County Union*.

The Geauga County Leader, Burton, Ohio.—Your paper is interesting and the large amount of correspondence from neighborhood farming communities is something we like to see and something that will popularize any paper. Farmers are the best class of readers a country paper can have, for the news items of the paper are more likely to be news to them than to those who live in the town, where, perhaps, the people have heard of many of the items several days before the day of publication. Farmers generally respond to advertising in a local paper better than do the town folk for they do not pass the stores practically every day as do the latter, but do their trading on one day, generally on Saturday. Receiving the paper by rural route on Friday they note the advertisements and make mental notes of the best inducements offered by the merchants. If some of the display advertisements were taken from the crowded back page and run on the inside pages an improved make-up would be possible. But then, perhaps, you print but two pages at a time and the advertisements are late in coming in. One would be unfair to judge a small paper such as yours by others where better equipment makes more rapid execution possible. Judged by standards of its class yours is a very satisfactory publication.

NATIONAL PRINTING AND ALLIED TRADES EXPOSITION.

From September 30 to October 7 is the time set for the National Printing, Lithographing and Allied Trades Exposition, and from the reports that have come to hand so far, those will be busy days at the Madison Square Garden, New York, where the exposition will be held.

Every man, whether employer or employee, owes it to himself to take some time off during the year and find out what others engaged in the same business are doing—and this can not be accomplished in any better way than by a visit to an exposition of this kind. The value of such a visit can not be measured in terms of dollars and cents, though it brings financial gain that will far more than offset the expense of the visit. The opportunity to examine the latest improved devices and machines, the majority of them in actual operation, will in itself suggest many ways to increase the output of a plant. Combined with this is the privilege of meeting with others working in the same field and facing the same problems; and the comparison of experiences and interchange of ideas, as one can not help doing at such a time, will result in bringing out information that it is practically impossible to secure in any other way. What could prove more profitable?

This will be the third annual event of this kind, and it has been the aim of the management to broaden the scope and increase the value of the exposition to the trade. In line with this aim, arrangements have been completed with John Tyrone Kelly, chairman of the National Poster Committee, whereby that committee will coöperate with the management of the exposition in making the greatest showing of the poster art that has ever been produced in this country. The collection will be a special feature, and will be of great interest to printers and advertising men, as well as to the business public at large.

A splendid display of the work done by the students of the Greater New York high schools, and various art schools of New York, will also be made.

Negotiations are under way to borrow the exhibit of the lithographic industry and the letterpress exhibit which were shown at the recent convention of the Associated Advertising Clubs of the World. These exhibits have received considerable favorable comment, and, taken all in all, this "finished products" phase of the exposition should prove one of the greatest educational features the printing industries could wish for.

These exhibits, however, it might well be said, are merely incidental to the various displays of printing machinery and supplies which will be shown on the main floor of the exposition building. From the exhibits of finished work, printers, and others as well, will derive ideas and suggestions that will be of untold value and of great assistance when preparing work themselves. From the displays of machinery and materials, printers, especially, will secure information relative to labor-saving devices and equipment that will enable them to greatly increase the efficiency of their plants and better fit themselves for producing work of the kind shown in the "finished products" exhibits. The floor plan has been so arranged that all of the displays and exhibits may be examined with the greatest ease possible.

Among the list of exhibitors who have already taken space are the following representative firms:

Mergenthaler Linotype Company; John Thomson Press Company; National Binding Machine Company; Stokes & Smith Company; Webendorfer Company; Union Card & Paper Company; Rapid Addressing Machine Company; H. L. Roberts & Co.; The Linograph Company; Hammond Typewriter Company; Dexter Folder Company; Berry

Machine Company; American Roll Gold Leaf Company; Apeda Studios, Incorporated; The Bukey Company; E. W. Blatchford Company; A. G. Burton's Sons; Boston Printing Press & Manufacturing Company; George P. Clark Company; Davenport Manufacturing Company; Duplex Printing Press Company; Eastern Brass & Woodtype Company; Edgar Printing & Stationery Company; Emboss Sales Company; Charles Francis Press; L. J. Frohn; Goldberg Display Fixtures; Graphic Arts and Crafts Year Book; G. R. Herzog; H. Hinze; Hoffman Type & Engraving Company; *The Printing Art*; Highland Machine Company; Jaenecke Printing Ink Company; Jennings Automatic Press; Alfred Jackson Studios; The Kiesling Company; Albert B. King & Co.; *National Magazine*; Loring Coes & Co.; Lead Mould Electrotype Foundry; A. F. Lewis & Co.; Wm. J. Madden & Co.; Wm. F. Marresford; The Maintenance Company; National Scale Company; N. Y. Revolving Portable Elevator Company; New York Master Printers' Association; *The Printer & Publisher*; Printers' Supply Salesmen's Guild; *Printing Magazine*; The Republican Publishing Company; P. F. Smith; The Schilling Press; Typo Mercantile Agency; Universal Type-Making Machine Company; University Press; Walden-Mott Company, Incorporated; Ludlow Typograph Company; Oswald Publishing Company; Cutler-Hammer Company; American Steel Chase Company; Thompson Type Machine Company; Smith Form-a-Truck Company; *The American Printer*; The Regina Company; National Poster Competition Exhibit; Posterwork Exhibit of the Art Schools of New York; Posterwork Exhibit of Greater New York High Schools; Newspaperdom Publishing Company; Bingham Brothers.

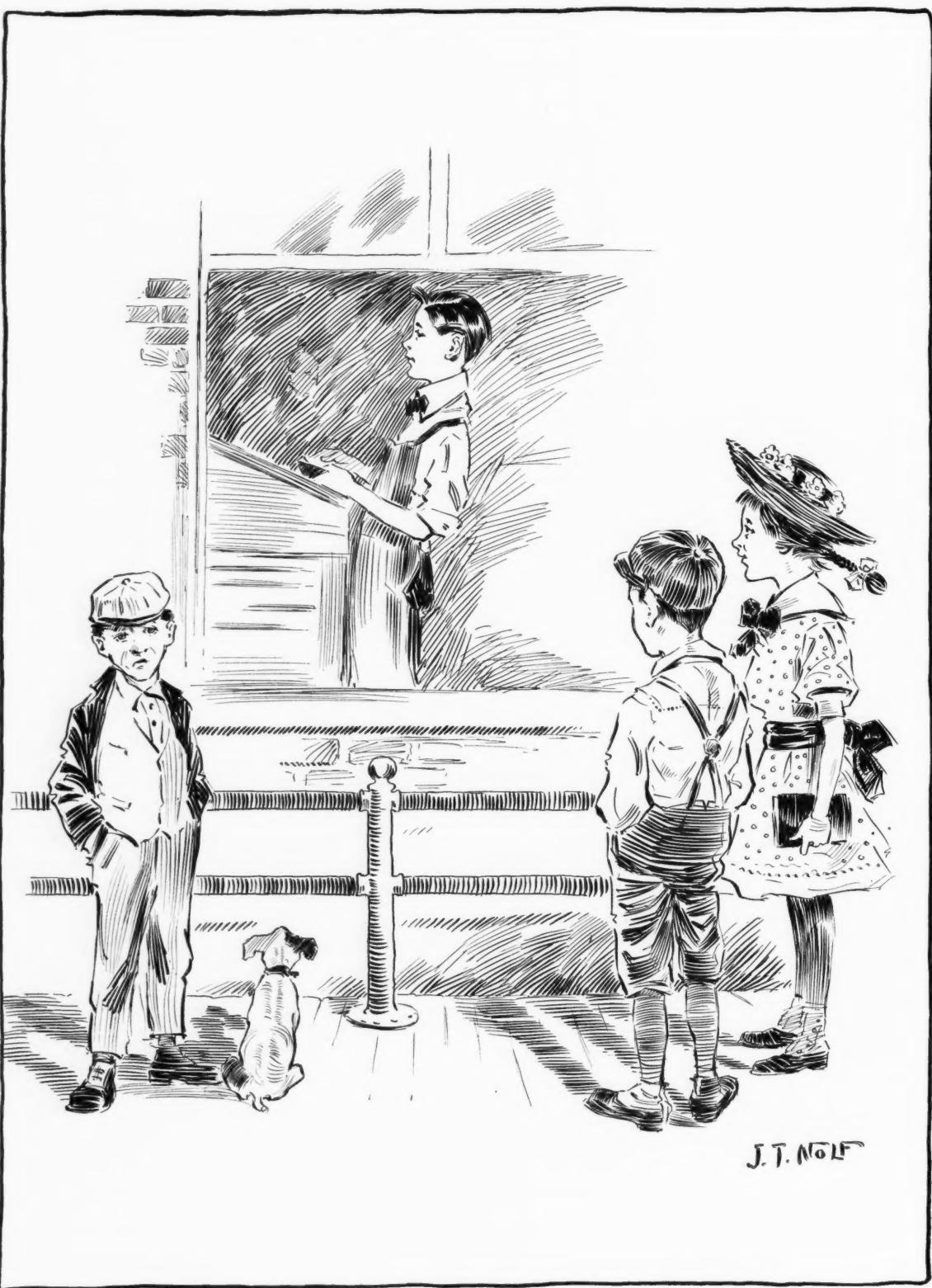
"SAVING THE GAME."

Edward R. Tyrrell, 6133 University avenue, Chicago, is an artist of unusual versatility. He is a chicken fancier—the gallinaceous variety—and his drawings of these contributors to our gustatory satisfaction are marked by



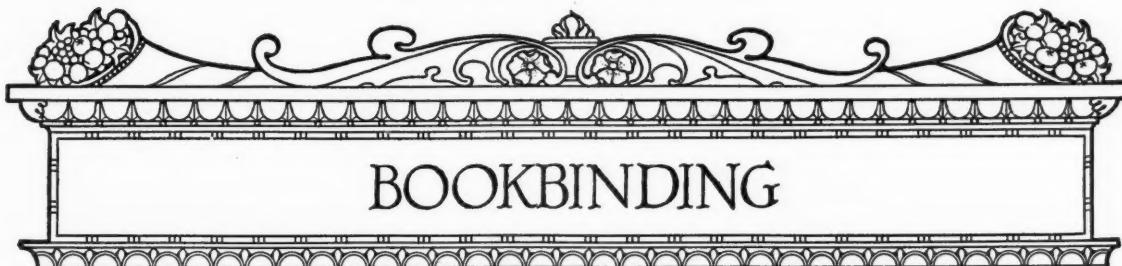
Copyright, 1916, by Edward R. Tyrrell.

all the characteristics of the artist who knows his subject and has the skill to express what he knows. Some years ago Mr. Tyrrell made a little caricature of the well-known advertising design, "His Master's Voice," in which he exhibited a pot-bellied pup attentively regarding a funnel lying by a whiskey jar. The title was "His Master's Breath." Unfortunately the idea was not copyrighted, and though thousands of reproductions were made of the drawing, Mr. Tyrrell did not profit. He has now in preparation a desk statuette, "Saving the Game," a reproduction of which is shown here, and has copyrighted it. The idea promises to be well received by colleges and all interested in the spirit where skill, address and courage make life what it should be.



HERO WORSHIP.

Drawn by John T. Nolf, Printer.



BY JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

The Author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of Bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Marbling.

A Pennsylvania bookbinder writes: "I have a full set of your books on bookbinding, and find them a great help in my daily work. I am trying to become proficient in marbling and so take the liberty of asking for further assistance. (1) The ox-gall I use for ruling-ink is too thick and gummy. It comes in small jars. How must I mix this for marbling? Give proportions. May it be used at once? (2) How much gum arabic solution must I add to the pint of gum tragacanth solution in mixing mineral colors? (3) Should stock solution of color be reduced to the proper shade desired on the finished work, or left thick and reduced as used? (4) For some patterns directions say to add water in addition to the gall. Does this mean to add water to the color that is already thinned to usual shades? (5) In Turkish marbling is the ground color thrown on first or last? (6) Is full-strength sprinkling water mixed with the ground color or should it be diluted? (7) After an edge is dipped should the size be perfectly free from color after skimming, or does the color gradually permeate the size and discolor it? Would color in the size cause trouble?"

Answer.—(1) You may use the deodorized ox-gall with fairly good results by reducing it with water to the consistency of thick cream, after which add a pint of alcohol to one quart of the bile; shake this well and let it stand for forty-eight hours. The fatty particles will settle at the bottom and should not be disturbed, as they are useless. Pour the mixture into a bottle and at all times use it sparingly. A quill stuck in the cork will enable one to regulate the amount by drops. (2) Dissolve about two-thirds of an ounce of dry gum in sufficient water to produce a fairly thick gum. (3) It is best to leave your stock solution in a thick state and reduce the amount of color required for the work in hand. (4) If the color is already thinned to the required shade, it should not be reduced further; simply add the ox-gall to expand the color. (5) The ground color is always thrown on last in Turkish marbling. It should have sufficient expanding power to drive the other colors into irregular shapes. (6) It can be used full strength when the ground color is expected to expand to a good proportion. Water may be added to weaken the driving power, but will lighten the ground color. (7) The size must be skimmed and all surplus color removed after each dip. If too much color is allowed to mix with the size, it will spoil the effect of the edges. The snap and brilliancy of the edges and color will disappear.

As you are a beginner, it would be advisable to pur-

chase ready prepared colors, ox-gall and sprinkling water. After you have gained sufficient practice, you may devote your time to doing all the work connected with marbling. The writer will be pleased to assist all who desire information on marbling, because an awakening is needed to bring back and make this beautiful art popular.

Perforating.

There are three kinds of perforation on the market, namely, round-hole, slot and slit. The round-hole and slot perforations have a rough edge, while the slit perforations cut the paper and produce a clean edge. The preference is largely a matter of personal taste. For all-around work and convenience in handling the stock, the slit is preferable, because of the absence of the burr. The machines for this work are all simple and require no expert operator, and are easily adjusted.

The round-hole machines are constructed to make one perforation at a time. The cuts are cleaner if four or five sheets are fed in at once. On checks, two, three or more to a page, the perforators can be adjusted to perforate the length of the check, leaving the stub whole.

On the slot and slit machines the paper is fed one sheet at a time, in the same manner as feeding the paper into the ruling-machines, or the sheets are pushed into the machine from the top of a fanned-out ream laid on the board close to the gage. The striker, when set for stub-work, raises the cutters off the paper, and the sheet is held by the gate, which is timed and released with the striker. As many perforations can be made with one feed as there are cutter-heads on the machine, usually six; but additional heads can be put on when necessary, as in stamp-work. Thin, thick or gummed paper can be satisfactorily perforated on the slit machine. Gathering perforated stock is greatly facilitated when sheets are perforated one at a time. This style of machine is superior to the one-head, round-hole perforators, because of the number of perforations which can be done with one feed. The speed on straight work depends entirely upon the ability of the operator. For stub-work, 1,500 sheets an hour can be fed through the machine. An attachment for scoring and slitting is furnished with the slot and slit machines. Crimping attachments can also be secured for these machines.

Round-hole rotary perforator.—This machine will perforate, from one to eight sheets at a time, any size sheet up to thirty inches square. The number of perforations depends on the number of heads in the machine, which are usually four, but more can be added if required. For stub-

line work all punches which are not to be used are dropped, and the lever which controls the striking gate is turned. The heads do not lift and the sheets will not perforate where the punches are dropped. All burr is flattened by means of adjustable steel rollers. All adjustments are simple and can be made in a minute. The quantity is governed by the speed of the operator.

Jonas automatic round-hole perforator.—This machine will perforate 2,500 an hour, from one to four perforations to a sheet, any size up to 30 by 30 inches. Along the right side of the machine there are four gates, each of which controls one line of perforations, and additional gates can be added, thus increasing the number of perforations through the sheet. These gates are adjusted to meet the varying requirements of perforations. The sheets are fed into the machine from one to four at a time and held in place by the first gate. A chain with fingers releases the clutch when the sheets hit the gate. The punches are then set in motion and the paper is carried to the second gate; then to the third and fourth in like manner. After the sheets leave the operator they are carried by tapes until all perforations have been made and the sheets deposited into the receiving-box. Because of the absence of burr, the sheets can be easily separated.

Combination perforating and numbering machine.—This machine is designed for bank and check work, or any class of similar work that requires perforating in two directions and numbering in duplicate. It perforates in two directions (right angles) and numbers stub and check at one operation, automatically feeds the sheets to proper distances, repeats the operation the desired number of times, and stops; it then conveys the sheet to continuous rollers, which reverse and deliver it to the receiving-box in consecutive order. It will do work as above described on check sheets (five on) with one operation at the rate of 3,800 complete checks an hour. It can be quickly and accurately set by gages, and a graduated scale is provided to handle checks in sizes from $\frac{1}{4}$ inch to $4\frac{1}{2}$ inches deep, and any length up to $11\frac{1}{2}$ inches. It will take check sheets three on, four on, five on, six on, or more. If desired, it will do down-line perforating only. It will automatically skip the fifth cross-line perforation on check sheets of five on, also skip the third and sixth cross-lines on check sheets at one time, when perforating only. The machine will do continuous angle perforating at the rate of 2,100 check sheets an hour, or over 10,000 checks an hour (five on).

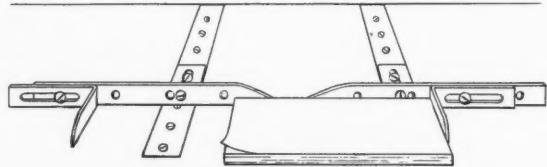
The numbering-heads can be shifted and locked to print at any point desired on the right half of the check, and at any point desired on the stub.

Numbering.

In many establishments numbering is done exclusively in the pressroom with machines set in the forms. The number of machines used depends on the character of the job. By making a separate impression of the numbering, the machines can be set as close as desired. This method permits a large amount of numbering, especially when there are long runs with from twenty-one to twenty-four receipts to a sheet. Care must, of course, be taken to avoid mistakes. This class of work is bound in groups, and an error in numbering would materially increase the time required for binding. All large manifold numbering orders should be carefully handled; if allowed to get mixed up, the segregation of books after the books are cut apart and trimmed is a serious item.

It is a mistake to set the numbering-machines and run twenty or thirty reams, because it virtually means the han-

dling of the entire job before a fair-sized partial delivery can be made. Then, too, it is quite impossible to put a job of that sort through without mixing up the books. Segregating books in this manner will prove expensive, and requires too much table-room for putting in consecutive order. To expedite such work, set the second machine to begin with 2001, the third with 4001, etc. This will enable the bindery to finish a small lot and save considerable time in handling and table-space. To keep the work in order while in progress, take a ruler's ink-brush and run a red stripe down the head of the first lot, blue for the second, green for the third, purple for the fourth, two red stripes



Duplicating Numbering-Machine Gage.

for the fifth, two blues for the sixth, and so on. This will enable the workmen to keep the books in place without mixing up the lots in the subsequent operations. When the numbering operation is done by the bindery, the sheets when received are first perforated, then each lot numbered (original, duplicate, triplicate or quadruplicate) separately and consecutively, and then gathered. This enables verification of numbering while gathering.

Bindery numbering-machines are made to operate by foot or by power. The head adjusts itself to the amount of paper up to about three-eighths of an inch. An even impression is secured on all sheets. In the majority of machines the changing from consecutive to alternate numbering is accomplished by changing the position of a screw. The repeating arrangements are excellent, as they are capable of repeating from two to sixteen times by inserting or changing a disc on the side of the numbering-head. In setting the type for receipts which are numbered in duplicate, the position of the numbering space should align on the sheet as the numbering can be done with greater speed. The gage shown in the above illustration expedites duplicate numbering. Whenever possible, on large quantities of receipt-books that are to be numbered in duplicate, they should be numbered so that they can be bound two or more receipts to the sheet, thus saving considerable time in binding without materially decreasing the numbering output. In numbering and paging, the ink should be used sparingly, and the ink-roller adjusted so that it will barely touch the figure-head. Worn rollers will not produce a clean, even number, hence a supply should be kept in stock and the rollers changed when worn. A composition roller is preferable to the rubber roller, and the necessary stocks and molds can be procured from the machine manufacturers.

IDLENESS.

It would be thought a hard government that should tax its people one-tenth part of their time, to be employed in its service; but idleness taxes many of us much more; sloth, by bringing on diseases, absolutely shortens life. Sloth, like rust, consumes faster than labor wears, while the used key is always bright. Dost thou love life, then do not squander time, for that is the stuff life is made of. How much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and there will be sleeping enough in the grave! — *Franklin*.

Written for THE INLAND PRINTER.

A MASTER OF TYPOGRAPHY PASSES INTO HISTORY.

BY HENRY L. BULLEN.

LOUIS H. ORR, of the Bartlett-Orr Press, of New York, died in the Hahnemann Hospital in that city, surrounded by his family, on the morning of Sunday, August 6, 1916, after a few days' illness. He is mourned by a large number of friends. This grief was intensified by the knowledge that Mr. Orr had enjoyed for less than a month the realization of his chief ambition: the installation of a model printing and engraving plant and a beautiful suite of offices on the twenty-first and twenty-second stories of the Printing Crafts building. He was the inspiration of that great edifice, and he looked forward to the enjoyment of his reputation and success amid ideal conditions. He, at last, was satisfied, and justly proud of the result, when suddenly his handiwork was transformed into a memorial of himself and a sad incentive to his successors.

Louis Herbert Orr was born in Jersey City on March 7, 1857. His father, John William Orr, one of the more eminent engravers of his time, was then the proprietor of a wood-engraving and printing establishment at 75 and 77 Nassau street, New York. His mother was Mary Virginia Villers. A contemporary advertisement of his father's business states that he specialized in "illustrated catalogues and ornamental show cards," and manufactured "illuminated envelopes." John W. Orr was born in Ireland on March 31, 1815, and was brought to Buffalo in his infancy. In 1836, he completed his instruction in drawing and engraving in New York city under the distinguished William Redfield. He returned to Buffalo, where he practiced wood-engraving and published several illustrated books, notably "Orr's Pictorial Guide to Niagara Falls," in 1842, "the illustrations designed and engraved by J. W. Orr." In that year he went to Albany as artist and engraver for *The Country Gentleman* (the oldest agricultural paper in the world, and now published in Philadelphia), and while there was awarded a gold medal for the best engravings of animals. In 1844 he settled in New York city, where his first employment was on Harper Brothers' "Illustrated Shakespeare," but it was not long before he had his own establishment.

Louis H. Orr was educated at the Hasbrouck Institute, in Jersey City, and after his graduation was taught printing by his father. The discipline was strict; the father

exacted thoroughness in every detail. A seemingly excessive severity caused the son to find employment elsewhere on two or three occasions, but each time he returned to his father, and in after years realized and frequently acknowledged the value of his father's wise discipline. As for himself, when he became an employer, he was careful and patient with boys, insisting that their work be done right, and the positions held by those who learned printing under his teaching have justified his discipline.

In 1879, being then of age, he secured the position of foreman of the typographic department of the Morgan Envelope Company, in Springfield, Massachusetts. Here he advanced and at the same time secured the friendship of Elisha Morgan, and began to cultivate his ambition. In 1881 he married Ada Ege, of Jersey City, and started a small printing-shop on Pynchon street, Springfield, in the Gilmore Opera House Block. Elisha Morgan, his former employer, was a social magnate in Springfield, and it is related that he sent word to young Orr to bring his bride to church on the Sunday following her arrival. There the Orrs found the Morgan family awaiting them in the vestibule, by whom they were escorted to the Morgan pew, thus establishing a social prestige in Springfield. Equally important is the fact that Mr. Morgan insisted upon being the first customer (although owner of a printing-office) and continued his support.

The printing done by Mr. Orr in Pynchon street was superior. "Even then," writes J. B. Williams, mechanical superintendent of the Curtis Publishing Company, of Philadelphia, and one of Mr. Orr's apprentices in Springfield, "he had the reputation that he has maintained to the end—a printer

with exquisite taste. I have yet to meet his equal." Larger premises were soon required, and these were in a new building on Main street, near Bridge street, and in honor of its tenant it was known as the Orr building. It was here that Mr. Orr began his experiments in embossing with hard rubber male dies. He specialized in embossed printing, which was to the end a favorite method with him, and in recent years he embodied his experience and ideas in the well-known "Orro Embossing Process." Eventually the Orr business was consolidated with the Clark W. Bryan Company, printers, and also publishers of *The Paper World*, with the name of the Springfield Printing and Binding Company, Mr. Orr being president and manager.

In 1891 Mr. Orr returned to New York to become a partner with Bartlett & Co., wood-engravers of that city. During Mr. Orr's sojourn in Springfield he discovered the quality of the Bartlett wood-engravings and decorative designs—process engraving was then in its infancy—and



Louis Herbert Orr.

became a principal customer. On the other hand, Bartlett & Co. were able to reciprocate with orders for printing catalogues illustrated by them. These reciprocal relations brought about the partnership. Mr. Orr added a printing department to Mr. Bartlett's business, which was removed to 21 and 23 Rose street, New York. This event was announced by means of a handsome brochure entitled "A Modern Triumvirate," notable as being the first in which the vignetting of the illustrations was carried under the type lines. The triumvirate were Edward E. Bartlett, artist; Louis H. Orr, printer; and Theodore von der Luhe, wood-engraver. Just at that time the bicycle boom was starting, and as the best of these vehicles was then made in New England, where Mr. Orr's reputation was established, the new firm was carried to a notable success on a wave of bicycle catalogues.

In 1906, the name was changed from "Bartlett & Co., The Orr Press," to the Bartlett-Orr Press. Of this company, Edward E. Bartlett is president; Mr. Orr was treasurer and general manager; Walter M. Patterson, formerly assistant to the president, is secretary. In 1906, the plant, having outgrown its quarters, was moved to 119 West Twenty-fifth street. In 1916, another removal was compelled by the growth of the business, which is now in the Printing Crafts building, a magnificent and colossal twenty-two-story edifice on Eighth avenue and Thirty-third and Thirty-fourth streets, New York. The erection of so tall a building for printing or other manufacturing purposes is unprecedented, and has proved entirely successful. Mr. Orr's characteristic attention to details enabled him to impress upon the architects the need of extraordinary stability and freedom from travel of distracting noises. Thus it is that, though hundreds of presses and other machines are in use, there are no perceptible vibrations, and the noises do not carry from floor to floor.

Mr. Orr had a special pride in his staff organization, which he in the latter years had organized with the object of having the business continued in perpetuity, this being a strong factor in his ambition. He liked to feel that he was founding a permanent institution to perpetuate his fame and name. This staff is characterized by intense loyalty to its chief, and it is believed that it will ably accomplish Mr. Orr's ambition. The members, with the length of service of each, are as follows: Walter M. Patterson, secretary, seventeen years; Edward E. Williams, manager of the art department, twenty-three years; Peter A. Stegle, chief of pressroom, twenty-three years; George Bayer, chief of composition department, seventeen years; James A. Mitchell, chief of engraving department, sixteen years; Isaac Van Dillen, Jr., general superintendent of printing, twelve years; O. W. Jaquish, Jr., chief of designing department, seven years; and Charles B. Morse, selling representative. A majority of the employees have filled their positions for long terms.

The word "eminent" most fitly characterizes the personality and professional abilities of Mr. Orr. Knowing the possibilities of his art, both in general and in its smallest details, himself practically proficient, he insisted upon nothing less than work that excelled. His technical skill was guided by that "exquisite taste" ascribed to him by one of his apprentices who himself possesses the same quality in marked degree. Abhorring things peculiar and all typographic "stunts," he earned the reputation of being the unexcelled printer of illustrated catalogues, each of which compelled the attention and admiration of even untypographic recipients, and which, nevertheless, conformed with the admittedly correct and therefore conservative principles

of design and type composition. His was invariably a "quality shop," for quality buyers, and infinite pains and patience were expended to satisfy his own standard of excellence in the numerous details of the construction of a book embodying the whole art of expression as related to the object of the publication. We write these words knowing that they would please this departed master of typography as no others could. When asked how he maintained his uniform high quality of work, Mr. Orr would say, "Care," and if pressed for more detail, he would answer, "More care." In latter years his rôle in his organization was chiefly that of inspirer and critic.

While Mr. Orr's work was chiefly with illustrated catalogues, whenever another kind of work had to be done, it likewise excelled; nothing, however small, was done in the spirit of routine; the impress of thoughtful consideration shone on all his work. So it is not surprising that the master printers of America unanimously conceded his leadership. During the last few weeks of his life he often discussed a project of producing a few typographic works in honor of typography which, without any commercial aim, would endeavor to exhibit early twentieth-century printing in its perfection.

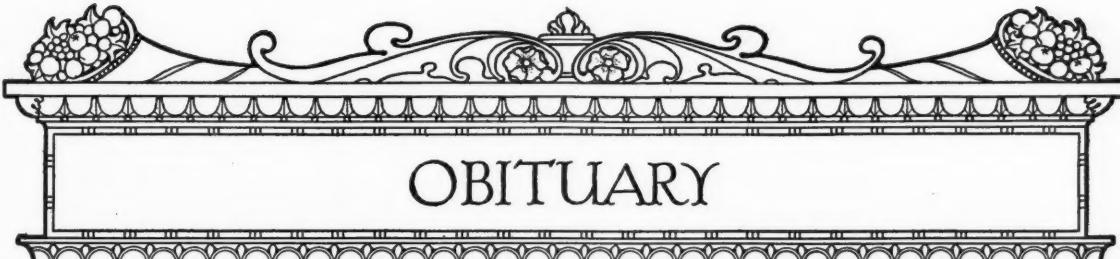
As a man, Mr. Orr was much admired and respected by his associates. He possessed the happy faculty of combining dignity with unfailing courtesy and joviality. At the time of his death he was a member of the Union League, The Bankers, The Ardsley and the New York Athletic clubs. He was a clubable man. Where he sat was the head of the table, but each one there felt that the seat at the right hand of the chief was the one intended for him. He left a widow, a son, Louis H. Orr, Jr., and two daughters, Miss Margaret Orr and Mrs. Dorothy Orr Farmer.

OVERPRINTING STOCK GREETING-CARDS.

The overprinting of stock greeting-cards does not move along with the facility customary to the printing of small plates, for the reason that unusual caution must be observed on account of no spoilage. Furthermore, there are often a number of varieties and sizes of cards on one order, and very frequently the plate to be overprinted laps two, three or all sides of the plate. And these aggravations come at a time when every nerve in the business is strained to keep up with the demand. Greeting-card overprinting should be worth a good price, and there is good reason to believe that cheap prices for overprinting stock cards are a thing of the past.

Last Christmas an engraver reported to *The Engravers' Bulletin* that he had overprinted a small lot of hand-tinted cards, using an old card plate that lapped four edges, charging fifty cents for the job. The customer claimed that the name did not center absolutely under the greeting and presented a bill for \$5.50 for the cards he claimed had been spoiled in overprinting. The engraver thereupon raised his price on overprinting to cover what he called "insurance" against the inevitable spoilage of expensive cards which will occur occasionally in the best regulated shops during the holiday season.

However, the American manufacturers of greeting-cards have made an effort to reduce overprinting troubles to a minimum through loose inserts or spaces for the extra printing in accessible places. The foreign makers have as a usual thing given little attention to such conveniences, and they continue to tie up cover and inserts in a knot or run their work on stock that is difficult to overprint.—*Geyer's Stationer*.



OBITUARY

Howard A. Burrell.

Howard A. Burrell, one of the best known of the older generation of Iowa newspaper men, has passed away, at the age of seventy-eight years, after a long illness due to a general breakdown. For forty years Mr. Burrell was owner and editor of the *Washington Press*, which paper he sold in 1905, when he retired from active business life. He served several terms as regent of the state university, and was for three years a member of the Washington Historical Society, being president at the time of his death.

Though not a politician in the ordinary sense, he was always a public-spirited citizen and was widely known among newspaper men and politicians throughout the State.

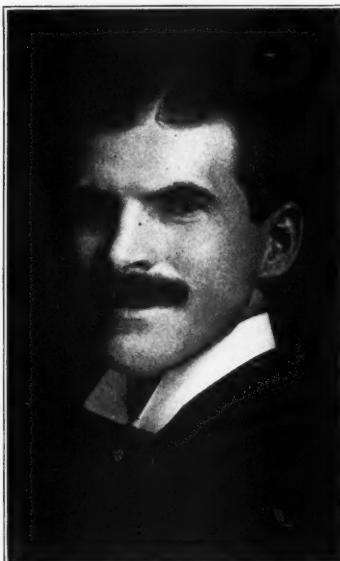
Mr. Burrell was born in Lorain County, Ohio, June 4, 1838. From early boyhood his ambition was to be a newspaper man, and upon graduating from Oberlin College in 1862 he headed straight for Cleveland, where he became a reporter on the *Leader*.

Four years later he went to Iowa and bought the *Washington County Press*. He was a capable business man and made his paper a financial success as well as distinguishing himself as a writer. There was a charm about his literary style that won him a wide circle of readers.

John F. Murray.

John F. Murray, well known to the trade through his connection for several years past, both in Europe and America, with The Whitlock Printing Press Manufacturing Company, died on Wednesday, August 2, 1916. While still a young man, Mr. Murray's experience covered over thirty years' connection with the printing and press business. He was an expert pressman, some of the finest work turned out by the Stillson plant, with which he was connected at one time, having been done by him. The printing fraternity generally became better acquainted with him through his later connection with the selling department of the John Thomson Press Company. For

several years he was manager of the P. Lawrence Printing Machinery Company, Ltd., in London, England, where he was as popular and successful as in his home connections. He was a fine, Christian gentleman, whose



John F. Murray.

quiet and genial manner readily endeared him to those with whom he came in contact.

George J. Kelber.

George J. Kelber, one of the first employees of the Newark (N. J.) *News*, died on Friday morning, July 28, at his home, 64 Columbia avenue. Mr. Kelber was fifty-eight years of age. He was a native of Elizabeth, New Jersey, and after receiving his education in the schools of that city he started to learn the printing trade in the office of the *Elizabeth Monitor*. Later he joined the forces of the *Newark Morning Register*, and when the *Newark Evening News* was established he affiliated himself with that organization, setting type on the first edition, issued on September 1, 1883, and remaining active in the composing-room until six months ago.

Mrs. Helen F. Wright.

Mrs. Helen Frances Wright, a member of Chicago's largest newspaper family, a family identified with printing and newspapers in Chicago for more than half a century, died recently at the home of her sister, Mrs. M. Colbert, 6821 North Ashland avenue.

Mrs. Wright's father, James H. King, was superintendent of the old *Chicago Republican*, and later helped Wilbur F. Storey deliver the *Chicago Times* across roofs of adjoining buildings when United States troops surrounded that newspaper's office to suppress it for sedition during the Civil War. Her mother, the late Mary A. King, was probably the best known woman in Chicago among newspaper workers, and an honorary member of the Old-Time Printers' Association. Her husband, the late James Wright, was news editor of the *Chicago Chronicle* at the time of his death.

Like herself, Mrs. Wright's six sisters all married men then in newspaper work. These are William E. Williams, formerly on the *Chicago Journal*, now owner of the *Chicago Heights Star*; Michael Colbert, formerly on the *Chicago Tribune*, now secretary-treasurer of Typographical Union, No. 16; Bernard J. Mullaney, formerly political editor of the *Chicago Record-Herald*, now president of the Johnson Advertising Corporation, Chicago; Joseph H. Ewing, formerly on the *Chicago Examiner*, now owner of the Ewing Press, Chicago; George O. Perkins, formerly telegraph editor of the *Chicago Record*, now an official of a telegraph company, and H. Teller Archibald, assistant to the late William E. Curtis, when that distinguished writer was a member of the *Chicago Record-Herald* staff. Mr. Archibald is now engaged in the real-estate business.

Mrs. Wright is survived by a daughter, Alice F., and a son, Ralph J., formerly connected with the business office of the *Inter Ocean* and the *Herald*, and now resident manager in Philadelphia for a Chicago brokerage house.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Newspaper Organizations in the State of Washington.

Five newspaper organizations in the State of Washington held meetings at Ellensburg, Washington, July 13, 14 and 15, 1916, attracting the largest crowd of newspaper men ever assembled in the State and setting a new mark for organization work. The secretary's register showed over two hundred newspaper men and their families in attendance, and the annual subscription banquet on Friday evening was attended by five hundred.

The Cutler-Hammer Electric Linotype-Pot.

A most interesting and valuable booklet, descriptive of the Cutler-Hammer electric linotype-pot, is being distributed by the Mergenthaler Linotype Company. Every printer should have one—and read it. The pot is applicable to all linotypes. It eliminates ventilating systems. Just get the significance of that feature alone. It has close, simple automatic temperature regulation. Does not overheat the metal, and produces sharp, solid slugs. Send for the booklet.

Reporter Printing Company Increases Capital Stock.

On Tuesday, July 25, The Reporter Printing Company, of Fond du Lac, Wisconsin, publishers of *The Daily Reporter*, filed notice of increase in its capital stock from \$30,000 to \$60,000. The doubling of the company's capital stock was decided upon at the annual meeting held June 15, when the increase in capital was deemed advisable owing to the steady increase in business and the plans for future expansion. It has been the constant endeavor of L. A. Lange, president and business manager of The Reporter Printing Company, ever since he established *The Daily Reporter*, to give the community one of the most progressive newspapers and up-to-date job-printing establishments possible. That he has succeeded in his endeavor has been

well demonstrated by the continual increase in the company's business. Through the increasing of its capital stock The Reporter Printing Company intends to still further improve *The Daily Reporter* and also the job-printing plant conducted therewith.

Gilman Printing Company to Build New Plant.

A. S. Gilman, of the A. S. Gilman Printing Company, of Cleveland, Ohio, announced on August 3 that the company had purchased a big block of ground at the southwest corner of West Third street and Lakeside avenue, N. W., and would erect a modern building, the total cost approximating \$200,000. Plans have been prepared for a \$100,000 structure of steel, reinforced concrete, white terra cotta and granite, of the Roman-Doric type. It will contain about 35,000 square feet of floor space, with offices and principal entrance on West Third street.

"Push-Button Control."

The Printing Equipment Department of The Cutler-Hammer Manufacturing Company, of Milwaukee, Wisconsin, has issued a newspaper-size broadside describing the Kohler system of press control, under the title of "Push-Button Control." Proprietors and others who wish to keep informed should obtain such literature and file it systematically, for the more you know the more you have to sell.

Kahrs' Special Hard Matrix for Rubber-Stamp Making.

Henry Kahrs, specialist in stereotyping outfits, announces that he has produced a new development of the cold Simplex stereotype process designed for rubber-stamp making. It is a special hard form of matrix, not intended for stereotyping. Sample mats. have been submitted to several rubber-stamp makers, and these strongly endorse the new product. Literature will be sent on request to Mr. Kahrs, 240 East Thirty-third street, New York.

Charles H. Ault Buys out German Stockholders.

It is announced that Charles H. Ault, for many years associated with the Ault & Wiborg Company in this country and latterly in England, where he was president of the Ault & Wiborg London Company, and for the past two years vice-president and treasurer of The Jaenecke Printing Ink Company, of Newark, has purchased the interests of the German stockholders and is consequently in entire control of the company, the title of which will probably be amended to include his name.

A Printer's Automobile Trip.

What printer of twenty, or even ten, years ago would think of leaving his business and going off for a couple of weeks on an automobile trip? Not an uncommon event, however, to-day—and thus does the industry advance. During the latter part of July, H. I. Wombacher, president of the Standard Typesetting Company, of Chicago, accompanied by his wife, motored from Chicago to St. Paul and Minneapolis and return. Mr. Wombacher reports having had a fine time, despite the hot weather, and he shows evidence of the fact that the sun and air did him good.

Oswego Machine Works Completes Largest Cutting-Machine.

The largest cutting-machine ever produced at its plant has recently been completed by the Oswego Machine Works, of Oswego, New York. The machine is designed to cut a pile of paper eight feet wide with such a degree of accuracy, it is said, that light reflection will not reveal any variation in the cut. This means that a much closer degree of accuracy is secured than can be measured with a micrometer reading to thousandths of an inch. The machine is electrically driven by a powerful motor set upon one of the side frames. The motions of clamping, cutting, moving the work, stopping and braking, are all by power and

automatic. The clamping pressure for holding the work can be varied from a few pounds up to as high as several tons. This machine is one of the group technically known as the Oswego auto rapid-production cutting-machines, and has been built in connection with other specially designed machines for a new line of work to be undertaken in one of the largest plants in New York city. It weighs approximately nine tons and is massive in appearance and handsomely designed.

Loose-Leaf Catalogue of the Harris Automatic Press Company.

The wide interest in new methods of printing, and in offset printing in particular, will be gratified by the enterprise of the Harris Automatic Press Company, of Niles, Ohio, in the production of a loose-leaf catalogue illustrative and descriptive of the company's products. The information is not only valuable, but the production of the catalogue is educational in itself. The cover-design was made by Tom Cleland, the composition by the Marchbanks Press, and the offset printing by Magill-Weinsheimer, Chicago. Every employing printer should have such catalogues in his library at the office for consultation. Get this one.

Hugh McVey Now Advertising Counselor for the Capper Publications.

Marco Morrow, director of advertising for the Capper publications, Topeka, Kansas, announces that Hugh McVey, who has joined the staff of the Capper farm papers as advertising counselor, will continue the research and general promotion work in which he has been engaged for several years. He will coöperate with advertisers and advertising agencies in compiling data upon which merchandising and publicity plans may be safely built. His addition to the Capper force is in line with Arthur Capper's policy expressed in his often repeated injunction to his staff:

"Never solicit an advertisement unless there is a reasonable certainty of its paying the advertiser."

Mr. McVey's work will not in any way interfere with the service rendered by the advertising agent. His analysis of trade conditions is intended merely to help advertisers and agencies determine the why and how of reaching the ten billion dollar trade of rural America. His recognized ability as advertiser and merchandiser makes him peculiarly fitted to render this service.

"The Linotype South."

The comprehensive title of the house paper issued by the New Orleans agency of the Mergenthaler Linotype Company is well chosen, for the activities of Manager Bott and his aids cover eleven States. As an exposition of what can be done typographically with the linotype, the paper gives us the same feelings that "Round's Printers Cabinet" used to inspire in us in our cub days. Send for *The Linotype South*. If your machines are not producing what they should produce in quality, find out the reason and make them come up to your standard. Besides, you have a willing and a powerful organization behind you to help you make good. Why not use it?

Jersey City Printing Company in New Location.

The Jersey City Printing Company, of Jersey City, New Jersey, has announced that, owing to the increased space required for additional equipment used in producing the various telephone directories and other large-edition work, it has completed an addition to its plant at 160 to 174 Maple street. For many years the company has had its main office at 37 Montgomery street, and several departments of its manufacturing plant were located at 66 to 70 York street. In order to increase the efficiency of the manufacturing plant, the company has decided to move all but two of the down-town departments to the new plant, where they will be under one roof.

The new arrangement will greatly facilitate the production of work, the departments being laid out in such a manner that raw materials are received at one end of the building, and after going through the various operations will be shipped direct from the company's own railroad siding.

New York Pressmen Present President with Ring.

President Edward W. Edwards, of the New York Newspaper Web Printing Pressmen's Union, No. 25, recently was the recipient of a great surprise in the form of a handsome diamond ring, presented to him by the members of the union as a token of their respect and esteem. The presentation was made by a committee representing Unions Nos. 23, 1, 51 and 25, at the ninth annual picnic, held on July 24. President Edwards, who has been a leader of the pressman for eight years, made an appropriate address in acknowledgment of the gift.

The picnic was the most successful the organization has held, about 2,500 being present. The proceeds will be devoted to the maintenance of the death-benefit fund. The members of the committee in charge of arrangements, to whom the credit for the success of the outing belongs, are: William J. Barry, Peter T. Quinn, John J. Sampson, Edward W. Edwards, John J. Walsh, James Glenon, August J. Bly, Harry Duffy, John H. Hartley, Michael Connors, William Vandervoort, Michael Madigan, Frank Taylor and Thomas J. O'Connell.

Art Reproduction Company Now the Acraft Engraving Company.

The Acraft Engraving Company is the successor of the Art Reproduction Company, examples of whose work have appeared from time to time in THE INLAND PRINTER, exciting most favorable comment. The Acraft Engraving Company makes engravings exclusively, operating by day and night, at 407 South Dearborn street, Chicago. A fine art department and a very complete equipment, with a twenty-four-hour service under the competent direction of Mr. Wain, assure the growth and prosperity of the concern.

Annual Meeting of Montana Editors.

Newspaper editors of Montana met at Livingston on Thursday, Friday and Saturday, August 3, 4 and 5, and held one of the most memorable meetings in the history of their organization. The convention was opened Thursday morning with an address of welcome by Hon. T. M. Swindlehurst, which was responded to by Walter Anderson, of the *Deer Lodge Picket*, president of the association. Business meetings were held both Thursday and Friday, and many important matters were disposed of. The most important was the reviewing of the work done by the Legislative Committee. An attempt is being made to frame a bill in conjunction with the county commissioners of the State, covering all classes of county printing and publishing for the consideration of the next legislature. The committee has done a vast amount of work on a schedule of prices that will be standard for all parts of the State, which it is hoped will put an end to misunderstandings between the printers and the commissioners, as well as to put an end to price-cutting on public work.

During the course of the program addresses were given as follows:

"The Press and the Pulpit," by Charles E. White, *Beaver Valley Ga-*

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zette, Wibaux; "Journalistic Jangling," by Daniel Whetstone, *Cut Bank Pioneer Press*; "Putting the Punch into News," by H. E. Rogers, *Billings Evening Journal*; "Pioneer Days in the Montana Newspaper Field," by Miles Romney, *Western News*, at Hamilton.

"The Lines O' Type News."

The publicity department of the Mergenthaler Linotype Company shows a resourcefulness and versatility in keeping before the world the multifarious manufactures and services of that great organization that inspire admiration. Of course the department has a great driving force behind it. The latest service adopted by the department is to establish a news or feature service for newspapers, large or small. The service being made up of selections from "The Lines O' Type News" has a linotype flavor of course, but who is not interested in the linotype and printing? Send for the service if you are not getting it.

Rhode Island Master Printers Hold Annual Outing.

Thursday, August 3, proved an enjoyable day for a large number of the heads of printing establishments of Rhode Island, when they met to celebrate the annual outing of the Master Printers' Association of that State. Seventy-two members and guests arrived on the grounds of the Ponham Club at eleven o'clock and gave themselves over to various amusements. Dinner was served at two o'clock, and it was a merry gathering that partook of the menu. The members were out for a good time and they had it.

At the conclusion of the dinner, President Benjamin P. Moulton, acting as toastmaster, welcomed the members and guests of the association and introduced the speakers. Mayor Joseph H. Gainer congratulated the members on their showing and banded several of the party.

Albert W. Finlay, president of the United Typothetae and Franklin Clubs of America, told of the work accomplished by that organization. He congratulated the members on their selection of Mr. Moulton as their president and urged his support for the office of vice-president of the United Typothetae and Franklin Clubs of America at the annual convention to be held at Atlantic City.

Secretary Richard H. Moore, Howard Knight, Edward L. Freeman and Hugh F. Carroll were the committee in charge of the arrangements.

Second Annual Picnic of the Free Press Company, of Easton, Pennsylvania.

Employees of the Free Press Publishing Company, of Easton, Pennsylvania, recently enjoyed their second annual outing at Island Park. The company assumed the burden of the expense. An elaborate dinner was served, and all amusements at the park were without expense to the employees. Smith's orchestra played for a

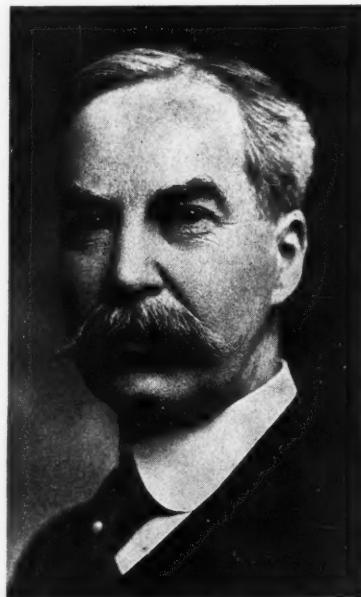
tion of hair-splitting arguments and discussions of technicalities, such as are too often conspicuous in transactions of every kind under corporation management.

Ninth Annual Printers' Baseball Tournament.

The ninth annual tournament of the Union Printers' National Baseball League was held at Indianapolis, August 5 to 12, and was a grand success. Although the week was one of intense heat, every feature of the program planned for the tourney was carried out as planned. Some unusual events were carded, one of the most interesting being an automobile race at the Speedway in which drivers of national reputation took part. The race was at twenty-five miles, the winner covering the distance at an average speed of ninety-five miles an hour. There were also a tire-changing contest and a five-mile race against time. After the events at the Speedway the party was taken to Germania Park, where refreshments and luncheon were served and two games of ball played. A stag was given on Tuesday. Boxing was the main feature. The ten-round bout was a thriller, the others being tame in comparison. Jack Dillon, aspirant to Willard's crown, gave an exhibition of his skill. Each evening was given over to some sort of entertainment.

Chicago won the Garry Herrman trophy and the Lanston cup, the latter becoming the permanent possession of the winner. Some creditable baseball was played, St. Louis eliminating Detroit in the best game of the tourney. The score was 1 to 0 in eleven innings. Much praise is due the Indianapolis printers for the efficient manner in which every detail was attended to. A daily paper was published during the week and the dailies of the city gave the tourney much space—in fact, it was given wider publicity than ever before.

The following are the officers of the league: President, John M. McGowan, of Chicago; secretary-treasurer, Joseph J. Dallas, of Boston; commissioners, James McPherson, Philadelphia; Hal Smith, Detroit; George E. O'Donnell, New York; J. E. Corcoran, St. Paul; G. P. Ruth, Indianapolis; W. G. Newton, Pittsburgh; W. H. Whitcomb, Boston; Joseph P. Oschger, Chicago; Leo P. McDermott, Cleveland; Ed. Springmeyer, St. Louis; Edgar T. Brown, Washington, and John M. Dugan, Cincinnati.



Clarence N. Andrews,
Manager and editor, Free Press
Publishing Company.

special dance held in the main pavilion later in the evening. There were one hundred and four present, all departments of the *Free Press* being represented.

Clarence N. Andrews, general manager and managing editor, originated the idea of the outing a year ago, and upon his recommendation the company agreed to make the affair an annual one at its expense. Mr. Andrews has always been a solicitous friend of the employees, and through his efforts the *Free Press* yearly grants its operatives a vacation with full pay.

A study of the cordial relations existing between the management and the large force employed in the various departments of the company shows that the rapid growth and success of the concern are largely, if not wholly, due to the coöperative spirit stimulated by Mr. Andrews. Strangers visiting the *Free Press* quickly recognize this peculiar and happy coördination of forces and the consequent elimina-

News Items from the United Typothetæ and Franklin Clubs of America.

Western Representative Harry S. Stoff has returned to the Pacific coast, after spending several weeks in the Middle West and Eastern States. He is at present extending organization work in the State of Washington.

Early in August the organization sent out from its headquarters a booklet entitled "Printers Terms and Other Terms." This article, written by J. Horace McFarland, contains many constructive thoughts and should be read and digested by every printer. If you have not obtained a copy, write to the national office at Chicago.

The campaign for the collection of records of bindery production being promoted by the organization has created considerable interest abroad, as well as in this country. Interesting communications have been received from printers in England, Holland, Australia and South Africa.

The Composite Statement of Cost of Production for the year 1915, just issued to the membership, contains valuable data and interesting statistics. Hour-costs have advanced in all departments of the printing-plant over the year 1914.

Ohio Printers' Convention and Cost Congress.

The Ohio printers will hold their annual convention and cost congress in Cincinnati, October 5, 6 and 7. The printers and newspaper publishers in five States have been invited, and it is confidently expected that there will be a thousand printers and newspaper men from Ohio, Kentucky, West Virginia, Indiana and Tennessee. The Buckeye Press Association, the Miami Valley Press Association, the Kentucky Press Association, the West Virginia Press Association, the East Tennessee Press Association, and other similar organizations including the Ben Franklin Clubs of Cleveland, Toledo, Columbus, Indianapolis, Louisville, Nashville and other cities, are interested and will coöperate to make the convention a success.

Adam J. Braunwart, of Braunwart & Brockhoff, of Cincinnati, is president of the Ohio Printers' Federation; James J. Vance, secretary of the Ben Franklin Club of Cincinnati, is the secretary and treasurer. The federation has previously held annual conventions for Ohio printers only, but this year it was decided to include the printers from the four adjoining

States and to include the newspaper men as well as the printers.

The Hotel Gibson will be headquarters for the printers, and the newspaper men and members of the press associations will have their headquarters at the Hotel Sinton. Special entertainment will be provided for the ladies during the three days of the convention.

The list of speakers includes Edward N. Hurley, chairman of the Federal Trade Commission, who will be the speaker at the banquet to be held at the Hotel Gibson on Friday evening. The banquet will be followed by a cabaret. Other speakers include: John Clyde Oswald, editor of *The American Printer*; Henry L. Bullen, librarian of the American Type Founders Company; T. E. Donnelley, of R. R. Donnelley & Sons Company, of Chicago; William J. Hartman, of Chicago, father of the Ben Franklin Club movement; Joseph A. Borden, of Chicago, secretary of the United Typothetæ and Franklin Clubs of America, and others.

The newspaper men and members of the press associations will hold their sessions in the Convention Hall of the Hotel Sinton on Friday. Among the speakers will be Commodore G. W. C. Perry, of Chillicothe, president of the Associated Ohio Dailies; W. J. Mortal, of Somerset, president of the Buckeye Press Association; James B. Stears, president of the Kentucky Press Association, and other prominent newspaper publishers.

Jersey City Printing Company Employees' Outing.

The fourth annual outing and games of the Employees Mutual Benefit Society, Inc., formerly The Craftsman's Club, composed of the employees of the Jersey City Printing Company, was held at Midland Park, Grant City, Staten Island, on Saturday, July 22, and was a great success both socially and financially.

Despite the threatening weather, about one hundred members and their friends boarded the ferryboat at Bergen Point, and, accompanied by a band of music, proceeded to the rendezvous at about nine o'clock, fully intent upon making it a red-letter day in the annals of the society.

At half-past ten breakfast was served to the hungry guests, whose number had increased by that time to 125, and, their hunger being appeased, the field events were in order for the balance of the day, all the events being sharply contested by a heavy list of entries.

The game of baseball, which is always considered the main event of the annual outing, as the winning team is known as the champion team for the year following, or until it is beaten in a regular game by a challenging nine, again proved to be a most exciting and interesting one. The emblem of the championship, a beautiful and costly silver cup properly inscribed, and donated by John S. Watson and William Y. Dear, held by the pressroom team for three years and the Lafayette bindery team for one year, was won by a team composed of employees from the Lafayette establishment.

Ink-Mills versus Printing-Press.

On Saturday, July 22, 1916, the Sinclair & Valentine Co.'s ball team played the Magill-Weinsheimer Company's team at Grant Park, Chicago. The score stood 28 to 11 in favor of the Sinclair & Valentine team.

Quotoright Club, of Pittsburgh, Pennsylvania.

Recreation, amusement and sports for the printers' families and friends were provided by the Quotoright Club, of Pittsburgh, Pennsylvania, by an outing at Alameda Park, July 22. The manner in which the outing was featured in illustrated folders, etc., shows that the Quotoright Club not only knows how to deliver a good time, but how to advertise that it has the goods.



Inasmuch as far more applications are being received from those seeking positions than we can possibly take care of, The Man and the Field Department will hereafter be omitted from *THE INLAND PRINTER*. We will, however, continue to receive applications from those seeking openings in the printing and allied fields, and these applications will be placed on file in order of their receipt and referred to those seeking men to fill positions.

Applicants are requested to write fully and freely to the editor, giving details regarding their experience, together with any references they may consider convenient. Those who command opportunities which they are seeking men to fill will be referred to applications from men seeking similar opportunities. This department of service is purely an editorial enterprise, no charge whatever being made.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 57.

SEPTEMBER, 1916.

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouvierie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSEN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of **The Inland Printer** free to classified advertisers.

BUSINESS OPPORTUNITIES.

FOR SALE—Modern printing-plant and bindery (cylinder presses, job presses, monotype, folders, cutters, stitchers, extra large quantity and variety of type, large stock of paper and inks) in a large, prosperous town in northern Indiana; prefer to sell entire plant to one party to be operated in present quarters; numerous good printing contracts can be had at once; rent free till purchaser gets plant in full swing; this is a wonderful opportunity; can be purchased at right price, part cash and balance on easy payments; responsible parties to deal with; good reason for selling. S 202.

BIG OPENING WITH GOOD FUTURE for an all-around printer with ambition, brains and \$1,500; take active interest in well-established broad scope specialty business with small overhead; must assume complete charge of the printing work, have clean record and able to handle economically his part of the work; here is a big money's worth for the right man; furnish full particulars. S 211.

FOR SALE—Good paying job-printing business in a city of 12,000 in central Michigan; good equipment and best location; any one wishing to secure a good paying job-printing business can not afford to pass this without investigating; parties must retire from the business and will make a prior to do so; inquire now. S 156.

CALIFORNIA JOB PLANT in growing city of 40,000 goes for \$1,750 cash; high grade of work; equipment less than year old; good opportunity; best of reasons for selling. S 207.

FOR SALE—Printing-plant doing from \$50,000 to \$60,000 yearly business; established ten years; located in big city; price, \$15,000; sudden death only reason for selling. S 209.

FOR SALE—A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason, age of owner S 130.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1. Circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Miehles, sizes 34-inch, 56-inch and 68-inch; two-revolution and drum cylinders, sizes 28 to 62 inch in Century, Optimus, Cottrell, Whitlock, Scott, Cranston, etc.; Colts and Galleys, 10 by 15 to 14 by 22; all sizes Gordons, Goldings and Proutys, etc.; lever and power paper-cutters, sizes 16 to 46 inch; stitehers, 1-5 to 1 inch. Tell us your wants; we sell new and rebuilt machinery. WANNER MACHY. CO., 703 S. Dearborn st., Chicago, Ill.

FOR SALE—One Seybold Duplex book-trimmer, nearly new, has two sets of knives, trims 3 by 5 to 11 by 16 inches; one drum cylinder, bed 20½ by 27, press in good working condition and will make a fine addition to a small shop having blankwork or poster printing; complete description and prices from COVELL-HENSEN CO., 101-111 Garden st., Grand Rapids, Mich.

FOR SALE—Model 90 Dexter job folder, folds from 12 by 16 to 32 by 44; 4, 8, 16, 24, 32 pages in right angles; 16, 24, 32 parallel in gangs of 2 or more up; has head perforators, also first fold pasters. This machine is in first-class condition and will be sold at a bargain for cash. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

FOR SALE—Two Cross continuous automatic press-feeders; will handle 40 by 52 inch sheet; arranged for Miehle, Optimus or any standard press; also Cross folder-feeders for 48-inch and also for 62-inch; good working order or will rebuild if desired; bargains. DODSON PRINTERS SUPPLY CO., Atlanta, Ga.

FOR SALE—Dexter automatic press-feeders for 65-inch press, also 62-inch press of any standard make; also Dexter folder-feeder to handle 32 by 44 inch sheet; also bargains in Dexter and Brown folders thoroughly rebuilt and guaranteed. DODSON PRINTERS SUPPLY CO., Atlanta, Ga.

FOR SALE—One Model A Autopress, size 11 by 17, complete with rollers and chases and electrical equipment; press in good running order; good reason for selling; write for information. KALAMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

FOR SALE—13 by 19 Gally Universal, heavy press; 14 by 22 Gally Universal, heavy press; 14 by 22 Armsory, style 5; all rebuilt and ready to deliver. WANNER MACHY. CO., 703 S. Dearborn st., Chicago.

THE PROGRESSIVE PRINTER

Should use modern methods in preparing his half-tone overlays. The DURO OVERLAY PROCESS produces an indestructible overlay made from a firmly coated board, which dissolves and leaves the various shades of a cut in proper relief. This overlay has stood the severest test on long runs and should not be confused with the so-called Powder Processes.

All Progressive Printers investigate. Shopright reasonable.
Send for sample and terms.

121 Oklahoma Ave., Milwaukee, Wis.

OVERDURO PROCESS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

REBUILT PRESSES, capacity of all sizes of newspaper and job work; write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose St., New York city.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal St., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereotype outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — Rubber-stamp equipment and supplies, complete, without type; first-class condition; inventory, less one-third. E. H. SHARPLEY, Meadowville, Pa.

FOR SALE CHEAP — One Model A air-brush and one swing pumping outfit, never been used exceeding thirty minutes. THE JENNER CO., Louisville, Ky.

FOR SALE — A five horse-power gas engine with tank and all equipment attached; also a Hiekk No. 675 ruling-machine; both secondhand. S 163.

FOR SALE, COPYING-INK — Manufacturer of the best copying-ink that is made. SELLS PRINTING CO., 6813 Greenfield Ave., West Allis, Wis.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42, 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE — 26 by 34 Miehle, good as new; 11 by 17 Auto press; also Automatic Standard job-press. S 208.

HELP WANTED.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. S 106.

Instructor.

WANTED — Printing Instructor; unassembled examination will be held on September 2, 1916, for Printing Instructor at the State School for Boys, St. Charles, Illinois; salary, \$75 to \$100 a month; no maintenance; open to men over 25 years old residing in Illinois; examination will consist only of questions on training and experience, with possibly an oral interview later. For details and application blanks address the ILLINOIS STATE CIVIL SERVICE COMMISSION, Springfield, Illinois, or Room 904, 130 N. Fifth Ave., Chicago, Illinois.

Managers and Superintendents.

WANTED — Foreman for our Rotary Department wherein we operate presses, waxing-machines, slitters and cutters for the manufacture of printed food-product wrappers, also operating presses printing autographic register forms and shipping bills; write, giving full details as to past experience, education and salary wanted; must have good executive ability above all things. S 215.

WORKING FOREMAN composing-room in 2-cylinder, 4-platen shop in city of 100,000; must be capable of handling men and co-operating with pressroom to keep things moving; good grade of work; progressive plant; union; give particulars and references. S 51.

FOREMAN WANTED — All-around utility man; up-to-date weekly and job office; must have A-1 recommends; an opportunity for an energetic married man to secure a steady position; give complete information first letter. THE REPUBLICAN, Carthage, N. Y.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. S 107.

Pressroom.

PRESSMAN WANTED to make ready on cylinder and jobbers; must be good workman. OPDYKE PRESS, New Haven, Conn.

Salesmen.

PRINTING SALESMAN — With the ability to sell artwork, catalogues and booklets — one who can originate his own ideas and sell them; we have a medium-size printing-plant, doing high-class color and catalogue work; we have an efficient Art Department, also an advertising agency with clever copy-writers; exceptional chance and wonderful opportunity to the right party. All communications to be treated confidentially. S 203.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings; \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; six months' course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th St., New York City.

MISCELLANEOUS.

BOOKBINDING COUNSELLOR AND ENGINEER — Binderies systematically arranged; information and advice concerning new equipment, suggestions for organization and cost-finding; constructive criticism. JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches," "Some Inconsistencies in Bookbinding," "Some Incongruities in Binding Styles," care Inland Printer, Chicago.

SITUATIONS WANTED.

All-Around Men.

ALL-AROUND PRINTER, thoroughly familiar with the printing-trade; have been at the work for the past 9 years, and manager and editor of a job-office and newspaper — the Star Printing Company at Patton; do not like the newspaper work and am willing to make a sacrifice to get out; if you are looking for a man in your job department, I am the man you want. B. L. BUCK, Patton, Pa.

Bindery.

WANTED — Position by first-class paper-ruler, also blank-book binder; can give best references. S 213.

Cartoonist.

CARTOONIST, experienced, good on politics, clever ideas, excellent technic; go anywhere; salary within reason; let my pictures help you win this fall. CORY, 433 West Seventh St., St. Paul, Minn.

Composing-Room.

YOUNG MAN, 28, first-class jobber, ad-man, stonehand, book, pamphlet, catalogue and magazine make-up, excellent layout man, original ideas, lineup and pass press sheets; will make change in New York city as desk or working foreman in up-to-date plant handling better grade of work; presently employed as foreman in a 3-linotype, 7-cylinder office; can handle help to best advantage; executive ability; 14 years' experience; union. AUGUST BURKLE, 1885 Myrtle Ave., Brooklyn, N. Y.

PRINTER who has traveled considerably and gained a wide experience wishes to locate permanently; has confined himself to the better grade composing-rooms and prefers job, advertisement and general display work; understands imposition, color and kindred subjects; age 27; union; last position nearly two years, and excellent reference; all correspondence immediately answered. S 100.

COMMERCIAL PRINTER, 12 years' experience; thoroughly experienced on blank books and loose-leaf work; present place 4 years; age 26; single; and will go anywhere except Northwest; have had experience as ad-man on newspaper; sober, references. S 214.

LINOTYPE MACHINIST-OPERATOR wants situation; strictly first-class mechanic; long experience and excellent character. S 206.

Managers and Superintendents.

PRESSMAN FOREMAN of exceptional executive ability seeks a position with a medium-size modern printing-plant, or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits; Middle West preferred. S 210.

PRESSROOM FOREMAN, with 22 years' experience, who can get results in a minimum length of time on the better grades of half-tone, three and four color, book, catalogue, commercial and publication work, would like to make a change; South preferable, but would consider any good proposition; non-union. S 204.

SUPERINTENDENT, with practical experience in all branches of printing and binding, desires change; best of references as to character and integrity; would consider proposition of investment in business if mutually satisfactory; also experienced in newspapers; West or Middle West preferred. S 201.

EXPERIENCED, efficient, systematic composing-room foreman-superintendent wishes new opening; now employed and can satisfy you as to reason for changing; thoroughly capable of taking charge of any plant; know how to get best results from working force; union. S 205.

Megill's Patent

SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklets.

Megill's Patent

DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

THE INLAND PRINTER

Pressroom.

PRESSROOM FOREMAN, cylinder, web and job, on highest grade half-tone, catalogue, booklet, embossing and commercial, a thoroughly competent mechanic and executive in full sense of the word, wishes position anywhere; strictly sober; best references; 17 years' experience. S 192.

CYLINDER PRESSMAN WANTS STEADY POSITION in Chicago shop; fifteen years' experience on best grade of work; four years' experience as foreman; at present employed nights, but seeks day position. S 190.

POSITION WANTED by a first-class cylinder pressman, out of the city; can furnish good references; union. S 933.

WANTED POSITION on S-4 Harris press by a capable and experienced pressman. S 88.

Proofroom.

EXPERT PROOFREADER on book, newspaper and catalogue work seeks position. ELSIE SMITH, 708 S. Boulevard, Evanston, Ill.

Salesmen.

YOUNG MARRIED MAN desires situation as salesman with firm handling printing-inks or printers' supplies; employed at present; steady and reliable; familiar with printing and engraving lines. S 212.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 100 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypes' and Stereotypes' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFOHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berweley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery.

AMERICAN PRINTING MACHINERY COMPANY, manufacturers of stereotype, electrotype, photoengraving, printing-presses and printers' machinery, 1906 Wyandotte street, Kansas City, Mo. We have many used machines on hand, of different makes.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$8 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric-welded chases, all-brass galleyes and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Figures Don't Lie**

—But Sometimes They Vanish

AND figures have a disconcerting habit of vanishing from ledger and record books made of cheap, inferior ledger paper because the paper has grown yellow from age and exposure.

Recommend that your customers use ledgers and record books made of Brown's Linen Ledger Paper. This famous paper stands the hardest usage and exposure for ages without signs of deterioration. It costs only a few cents a pound more than the unsafe paper. And remember, it has wonderful writing and erasing qualities. It will pay you to handle Brown's because your customers' business records are valuable.

L. L. Brown Paper Co.

Established 1850

ADAMS, MASS.

FACSIMILE OF  WATER-MARK
LL.BROWN PAPER CO.
LINEN LEDGER

**Brown's Linen
Ledger Paper**



PRINTERS: SHOW YOUR CUSTOMERS THE "AD-MAN'S PICTURE BOOK"

It Will Help You Get More and Better Business,
and Will Lift Your Work out of the Commonplace



K-N
KUTS

YOU WIDE-AWAKE PRINTERS who know how the value and appearance of printed matter is enhanced by the use of snappy pictures, will find "K-N KUTS" a constant source of added business and profit. You can use these snappy "Kuts" in countless ways on all kinds of literature—and they will print well on every kind of paper. They are not expensive and are easy to obtain.

Send for the "Ad-Man's Picture Book"

(The pictures shown on this page are but a few of the many hundreds in our elaborate catalog.)

You Can Secure One Free by sending us a dollar; which we will return to you with your first \$4.00 order of K-N KUTS within six months. If not satisfied, return the book in three days and we'll promptly refund your money.

KITSON & NEUMANN STUDIOS
No. 5 Broadway, Springfield, Mass.

PARSONS did this

to help you get business

THE customer who is careful to select PARSONS OLD HAMPDEN BOND for his business stationery will be satisfied with your service *only* when you give him a letter heading which is as truly in keeping with his business or profession as the stock he prefers.

To help you satisfy such customers Parsons has published their "Handbook of Letter Headings" which will tell you clearly and with simple diagrams how to apply the basic principles of GOOD letter headings.

The book is free to the proprietor of any printing, lithographing or stationery firm; 50c. postpaid to others. Write today on your business stationery for your copy.

PARSONS PAPER COMPANY Dept. 44 Holyoke, Mass.
Makers of fine writing papers since 1853



Princess Is Economical

BECAUSE of its durability, PRINCESS Cover Paper represents the truest economy. It protects the sales message, which is the sole reason for the issue. Its extraordinary texture takes the strongest punch of the embossing die without bursting. The present high price of colored inks makes the possibility of a handsome cover design, without their use, a factor of economy not to be slighted. Blind embossing on PRINCESS makes this possibility a certainty.

Sent free to Printers

"How to Build a Catalog"—"Designing the Cover"—Printed Suggestion Covers—Dexter House Organ, "XTRA"

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

WRIGLEY'S Local Ticket Printing Press

For Tinting, Printing and Numbering Card Local Tickets in One to Four Colors.

We also manufacture the

Twentieth Century Double Web Local Ticket Press.

Also

Automatic or Hand Feed Ticket Cutting Machines

Local Ticket Counting Machines

Ticket Tying Machines

Special Numbering Heads

And all kinds of Special Printing Machines.

Write for Complete Description and Special Information.

THE THOMAS WRIGLEY CO.
416 S. Dearborn Street, Chicago



Why Should a Printer Drown in Paper?

What does a competitive bid on printing mean when the paper is not specified?

It means that you must forget your printing and underbid the other fellow on paper, undercut him by a half cent a pound or he will do the same to you.

Paper has drowned many a good printer, sunk his ship with this scuttling competition.

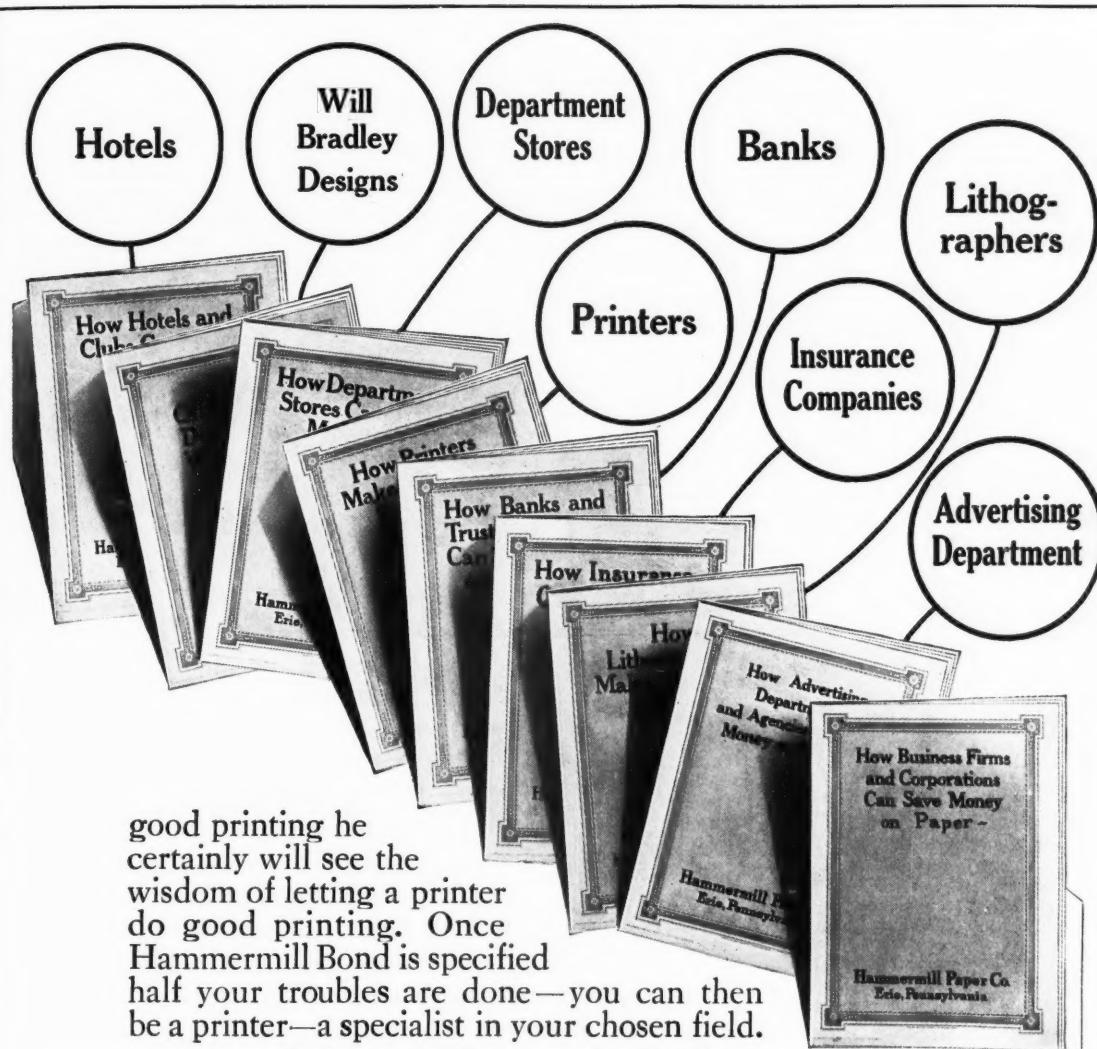
This paper competition has also killed many a good job of printing.

Why do you let it?

You are not selling paper but good printing. If your customer specifies good printing—you specify Hammermill Bond.

That's the step! Hammermill Bond is recognized. You know it is the Utility Business Paper; it meets every printing need of every business—it is standardized for vouchers, blanks, memoranda, letter-heads, etc., through all the print requirements of business.

In order that you may really bid on printing and not have to bother with paper, do some missionary work now and every time you make a bid. Explain the economy of Hammermill Bond. Explain the facilities of supply. Explain how it meets all needs of every business. State positively your unwillingness to enter competitive bids on paper when you want to give good printing. And if that customer deserves



good printing he certainly will see the wisdom of letting a printer do good printing. Once Hammermill Bond is specified half your troubles are done—you can then be a printer—a specialist in your chosen field.

Can we help you? We can and will. There are some thirty portfolios each dealing with some special business need and solving it by paper—and print. Every business is covered by some one portfolio. Each contains samples of Hammermill Bond in 12 colors, all weights—Bond, Linen and Ripple finish.

Over one thousand printers have a complete set of these portfolios and are using them to get business. Do you want a set for the same purpose? Write us on your business letter-head.

HAMMERMILL BOND

"THE UTILITY BUSINESS PAPER"

HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA



Die Stamping Made Easy and Profitable

The PROGRESS MANUFACTURING COMPANY, of Boston, Mass.,
is now putting on the market an

IMPROVED PROGRESS DIE STAMPING PRESS

with everything necessary furnished to enable you to do business as soon as you receive the Press. NO EXTRAS NEEDED. Do you realize how much money you are losing by not owning one?

Do you realize how much Die Stamping Work your customers are sending out of town because you have no equipment for doing it? This work would pay you a handsome profit if you were equipped to do the work.

Write TO-DAY for full particulars

PROGRESS MANUFACTURING COMPANY
BOSTON, MASSACHUSETTS

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A Money-Making Triumph for Publishers

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During the next few years there will be a great deal of printing done in this country in foreign languages, and naturally the work will go to the printer who is best equipped to handle it, regardless of price. To get his share of this new business the printer must have a working knowledge of the language in which the job is to be printed. Heretofore it has been considered difficult and impracticable to acquire this knowledge, for the reason that all books so far published have been largely on the science of the language rather than its art.

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I Will Give You \$5

allowance on an order for one
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 (FOR CHANDLER & PRICE PRESSES ONLY)

just to prove to you that it is the best guard on the market at any price.

Because:

- It can not break or get out of order.
- It has no wearing parts or clap-traps.
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That is why some of the largest firms in the country have equipped their plants with T-B's after exhaustive competitive tests.

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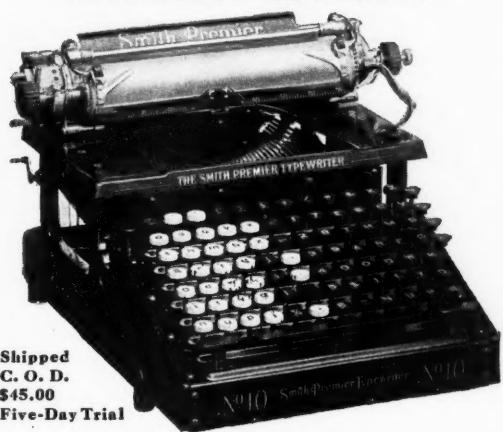
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Shall I tell you about the Fraction Maker, the Acme Multi-Color device that prints in two or three colors at one impression, the Morgan Expansion Roller Truck?

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Five-Day Trial

This is a standard visible machine, equipped with tabulator, back spacer, two-color ribbon device and all latest improvements. Guaranteed one year.

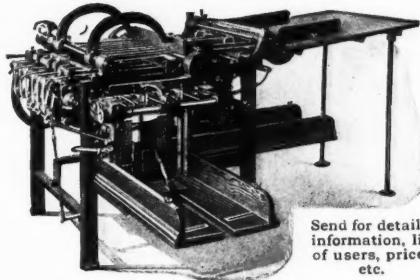
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This little machine and one girl can do all of your folding that comes within a range of 6x6 inches to 22x28 inches at minimum cost.

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When you place your advertising with a publisher who is a member of the "**A. B. C.**" you are protecting *your own interests* and helping to place the entire business of advertising on a cleaner, sounder, and *more efficient basis*.

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Member Audit Bureau of Circulations

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Western States Envelope Co.
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INDIAN BRAND is especially recommended for the production of poster stamps and fine labels. It is a thoroughly gummed stock that does not crack or curl. The curl has been removed from Indian Brand by our special process of manipulation after gumming. The high-finish printing surface lends itself to the exacting requirements of multi-color jobs.

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"Used for many years; no others need apply."

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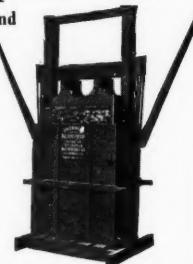
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In Your Plant and
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Baled
 Waste is
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 Get Booklet
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meet the most exacting requirements for accuracy, durability and simplicity.

The BEST Counter for C. & P. presses. \$5.00 at your dealers.

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DESIGNS - PHOTO-ENGRAVINGS
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Not a paging machine, but it will produce 50% more work
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For use on C & P and Old Style Gordons.
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Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.

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The Automatic Card Press

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tie up large masses of your work. Install our hand or power Automatic Self-Feeding Card Press. It prints 100 per minute, 6000 per hour, perfect register for color work. Prints cards in sizes $\frac{1}{2} \times 2$ inches up to and including $2\frac{1}{2} \times 5\frac{1}{2}$ inches, and from 2-ply up. Let us send you our free booklet No. 4. Supply houses, get our trade discounts. **S. B. FEUERSTEIN & CO.** Patented. Mfrs., 542 W. Jackson Blvd., Chicago.



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SCHOOL OF PRINTING
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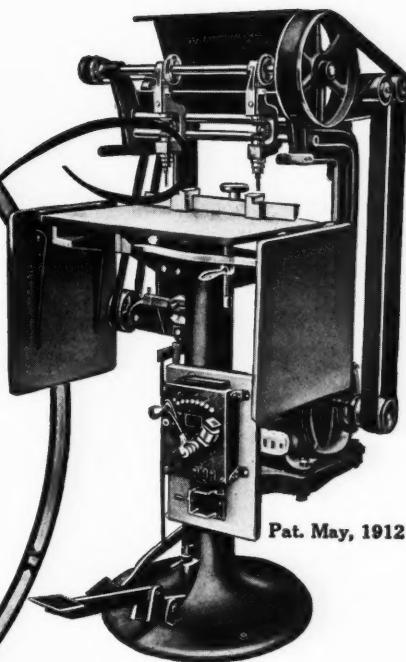
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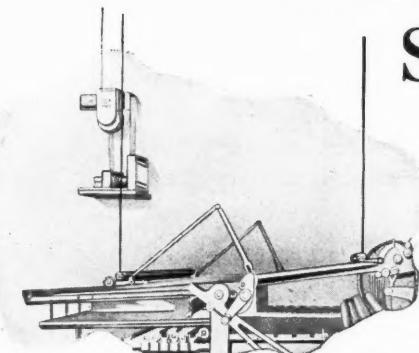


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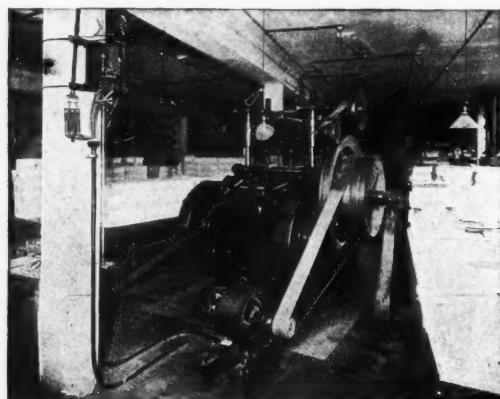
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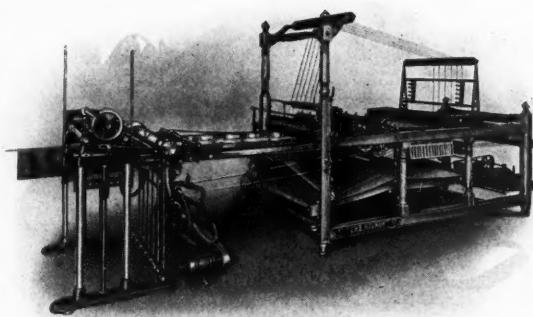
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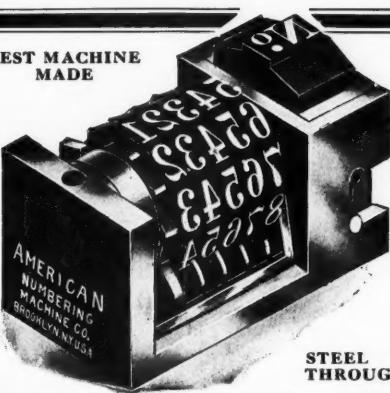
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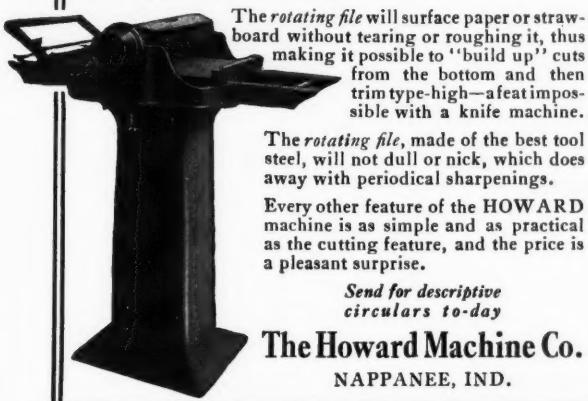
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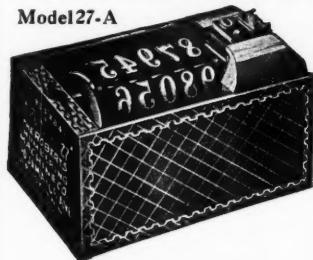
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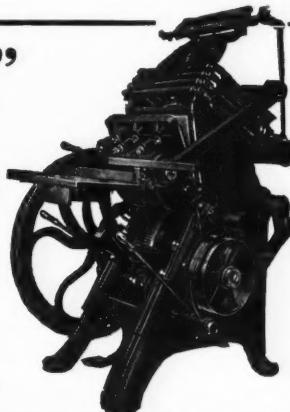
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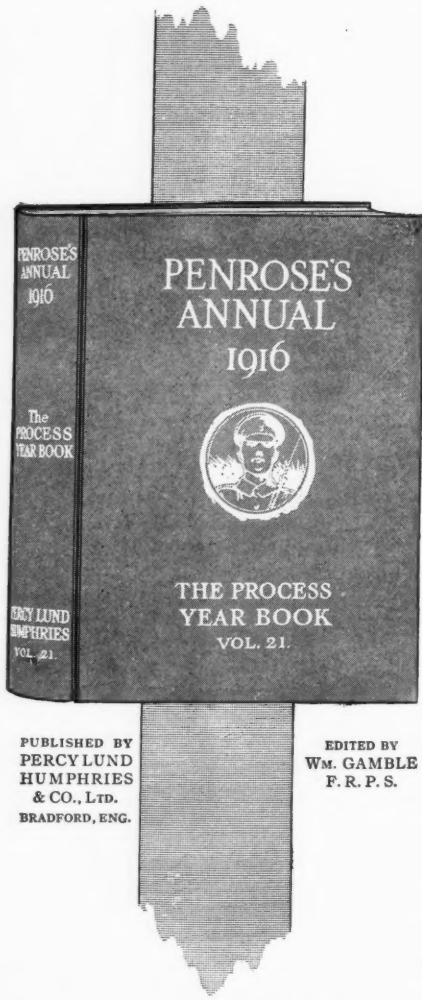
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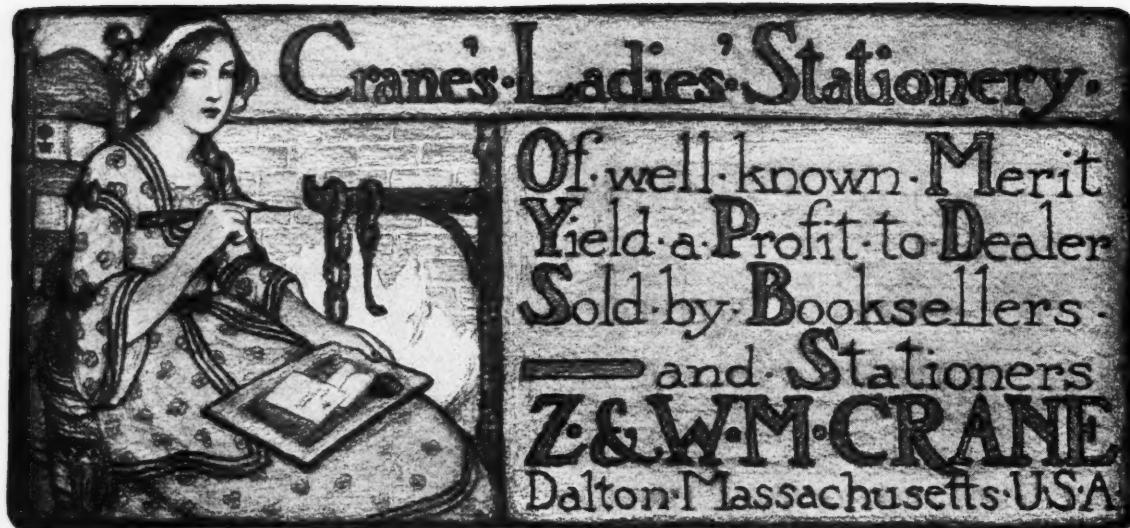
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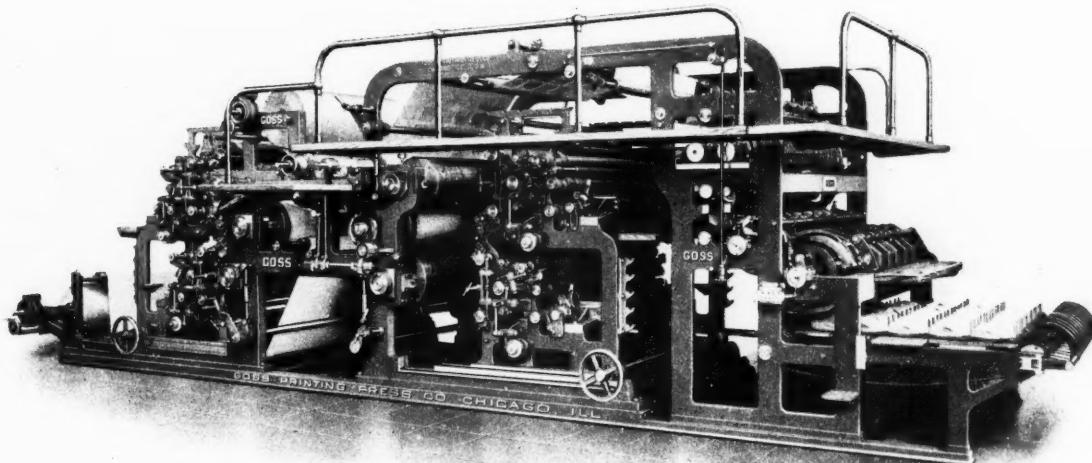
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LINOTYPE

MARK ®

10,400 Ems An Hour

This average was made by an operator on the Model 18 (Two-Magazine Model 5) Linotype in the office of the Chicago Tribune during a comparative trial test with a two-magazine line-casting machine of another make.

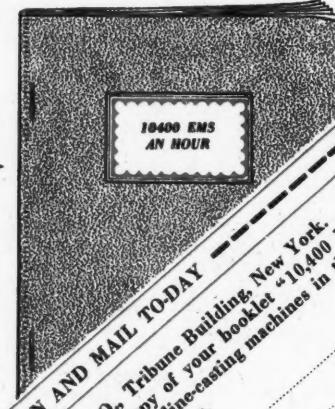
Two operators from the Tribune's regular staff alternated from one machine to the other and worked "off the hook."

At the end of the comparative test the voluntary testimony of the operators proved that they set a larger amount of type with less effort on the Model 18 Linotype than was required to set the smaller amount on the other machine.

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